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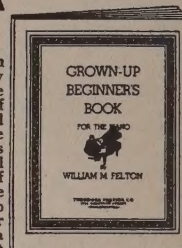
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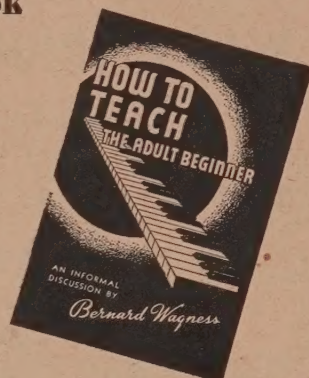
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## Contents for April, 1947

VOLUME LXV, No. 4 • PRICE 25 CENTS

### EDITORIAL

Eighty Memorable Years ..... 183

### MUSIC AND CULTURE

Bringing Delight to Music Study .....	Dorothy Stolzenbach Payne	184
The Singer Faces the World .....	Maria Jeritza	185
"God's Apostle of Music"—Dr. Eben Tourjée .....	Leo Eben Tourjée	187
The Pianist's Page .....	Dr. Guy Maier	188
Is Sacred Music Progressing? .....	A. W. Binder	189

### MUSIC IN THE HOME

Newer Orchestras Heard on the Air .....	Alfred Lindsay Morgan	190
The Etude Music Lover's Bookshelf .....	B. Meredith Cadman	191

### MUSIC AND STUDY

The Teacher's Round Table .....	Maurice Dumesnil	192
My First and Last Lesson with Ignace Jan Paderewski .....	J. Rosamond Johnson	193
Mood Essential in Musical Interpretation .....	Velma Blauvelt	195
Floating Music Box: The Calliope .....	Arthur E. Yohalem	196
Organists Can Improve Organs .....	Dr. Alexander McCurdy	197
Qualifications of the Adjudicator .....	William D. Revelli	198
Mental and Physical Images in Woodwind Playing .....	Russell S. Howland	199
The Violinist's Forum .....	Harold Berkley	201
Questions and Answers .....	Dr. Karl W. Gehrkins	202
The Arm and Its Relation to the Keyboard .....	E. Robert Schmitz	203
The Essence of Music Study .....	Leonard Bernstein	204

### MUSIC

#### Classic and Contemporary Selections

Yellow Jonquils (Presser *27773) .....	Stanford King	205
Sleeping Waters (Presser 27817) .....	Louise H. Stairs	206
Crescent Moon (Presser *27791) .....	Ralph Federer	207
Carmencita (Presser *27821) .....	Francesco De Leone	208
Whippoorwill (Presser *27800) .....	James Francis Cooke	210
Mazurka (Presser 2920) .....	Fr. Chopin, Op. 7, No. 1	212
Crown Him with Many Crowns (Presser) (From "Eighteen Hymn Transcriptions") .....	George J. Elvey arr. by Clarence Kohnmann	213

#### Vocal and Instrumental Compositions

Cloud Castles (Presser 27780) (Violin and Piano) .....	H. P. Hopkins	215
Easter Triumph (Presser 27803) (Organ) .....	Carl Wilhelm Kern, Op. 668	216
Great Peace Have They (Ditson) (Sacred song-low voice) .....	Allanson G. Y. Brown	218

#### Delightful Pieces for Young Players

Starlight (Ditson) (Piano Duet) .....	Frances Terry	220
Easter Flowers (Presser *27341) .....	Frederick A. G. Ouseley Arr. by Ada Richter	222
Cotton Tail (Presser *27257) .....	Renee Miles	222
Fairy Swing Song (Presser *27777) .....	Ella Ketterer	223
Dance of the Highland Folk (Presser 27713) .....	Louie Frank	224

### THE WORLD OF MUSIC

JUNIOR ETUDE ..... Elizabeth A. Gest 236

### MISCELLANEOUS

Musikwiz—True or False? .....	Anne Lowell	194
Voice Questions Answered .....	Dr. Nicholas Douty	227
Organ and Choir Questions Answered .....	Frederick Phillips	229
Competitions .....		230
Violin Questions Answered .....	Harold Berkley	231
Things You'll Soon Forget .....	H. A. Casey	233

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AMERICA now has many conservatories and schools of music which are among the foremost in the history of the art. Eighty years ago, however, such institutions, based upon the plan of the great European schools of music, existed only in the imagination of a few pioneer men and women with unusual initiative. The year 1867, like many other years in history, was a kind of *annus mirabilis*, a year of miracles, insofar as American conservatories of music are concerned. The years of miracles, such, for instance, as the year 1492, when Columbus discovered the New World and the Moors were driven out of Spain, seem to be culminating points brought about by political, social, religious, military, scientific, and artistic conditions. They are a part of the undulating course of destiny in man's affairs, affecting all, in more or less dramatic fashion. Dryden, in a poem, called *Annus Mirabilis*, referred to the year of the London fire and the defeat of the Dutch fleet (1666), as a year of miracles.

After the war between the States, the thoughts of average Americans were focused upon an era of peace, a peace which, indeed, did last thirty-three years, until the outbreak of the Spanish-American War in 1898. With such a great incentive, many notable social, artistic, industrial, engineering, and scientific projects sprang ahead, like untethered race horses. In 1867, four significant musical institutions were inaugurated in our country. In Boston, the New England Conservatory was founded; in Chicago, the Chicago Musical College was established; in Cincinnati, the Cincinnati Conservatory of Music began its fine career; and at Oberlin, Ohio, the newly established local Conservatory became directly affiliated with Oberlin College. These centers of dissemination of music have influenced thousands of lives, not only in America, but in all parts of the world. They made a very important contribution to our musical history. Many other famous conservatories of international note have been established in America since that time, but these large schools have the honor of priority.

Musical life in America, up to the Sixties and Seventies, had been distinctive, but for the most part, blatantly bucolic. There were, of course, in Boston, New York, Philadelphia, Baltimore, Charleston, New Orleans, and other centers, many people of taste, education, and refinement who knew the permanent music by the masters, but this stratum was so gossamer in comparison with the population as a whole that it was both comic and pathetic. If you, our good and patriotic readers, want to picture what the musical taste of America was at that period, consult Dr. Philip D. Jordan's delightfully amusing book, "Singin' Yankees,"\* and learn the amazing and often farcical peregrinations of the Hutcheson family, a company of five self-trained New England

## Eighty Memorable Years



"MAINTAIN OUR SPIRIT AND STRENGTH THROUGH MUSIC"

New York's powerful governor, the Hon. Thomas E. Dewey, before his career as a lawyer and as the brilliant and fearless District Attorney of New York City, was educated in music at the University of Michigan and was also a graduate of the Chicago Musical College. Governor Dewey is one of the many outstanding men in world history who have proclaimed the intellectual value of music training and the inspirational force of music as a significant factor in preparing them for highest attainment in other callings. In a statement made to *The Etude* he wrote: "The musicians of this country, the music teachers, the press, and the radio, all have a great opportunity to maintain our spirit and strength through music."

the most discussed concert feature in the country. They frequently appeared at the White House during the time of Abraham Lincoln, who was one of their many admirers. Their programs were sentimental, cheap and bathetic *melanges* of total abstinence, abolition, woman's rights, religion, politics, and doggerel. Many of the songs were published by the Oliver Ditson Co. but are now museum pieces. It is somewhat compromising to note this national

musical crudity at a time when Theodore Thomas and William Mason were giving their best to promote higher ideals in our country. However, our humiliation is somewhat lessened by the fact that in England "The Aeolians" were a tremendous success, capturing even the good graces of the Royal Family.

In that day it meant no little sacrifice for a group of practical musical idealists such as Eben Tourjée (1834-1891) of the New England Conservatory, Clara Baur (d. 1912) of the Cincinnati Conservatory, Dr. Florenz Ziegfeld (1841-1923) of the Chicago Musical College, and Fenelon B. Rice (1841-1901)\* of Oberlin College, to undertake the onerous and precarious venture of establishing conservatories modeled after the great schools of music in Europe.

The story of formal musical education in conservatories is most colorful. Supported by religion, the State, or private patronage, there are many impressive and quaint sidelights on their progress. The word "conservatory" is derived from the Italian verb *conservare* (to conserve), evidently with the idea of preserving music in its highest form. The first conservatories were believed to have been started in Naples about 1480 by the Flemish teacher, Jean Tinctor (John Tinctor, Johannes

de Tintoris, 1446-1511). The reader may thus remember that the musical conservatories began about the period of the discovery of America.

Tinctor must have been a very learned man. He was a Doctor of Jurisprudence as well as a Doctor of Theology and a composer. He became Chaplain to Ferdinand, King of Naples, in 1475. He also was a member of the Papal Choir. In addition to composing Masses and other Church music, he has the peculiar distinction of having written the first printed musical dictionary, the "*Terminorum musicae diffinitorium*" (1475). The dictionary was pathetically small and the entire contents of the book could be printed on four pages of *The Etude Music Magazine*.

The early conservatories in Naples and in Venice had peculiar

\* There was a Conservatory of Music in Oberlin in 1865, but it was not officially affiliated with the College until 1867.



# Bringing Delight to Music Study

by Dorothy Stolzenbach Payne

Dorothy Stolzenbach Payne is an American music teacher of wide experience. She was born at Lima, Ohio and much of her musical education was received at Cincinnati, where she received the degree of Bachelor of Music from the College and Master of Music from the Conservatory. Among her teachers have been Albino Gorno, Josef Lhévinne, Harold Bauer, and Percy Grainger. She has appeared as soloist with the Cincinnati Orchestra under Eugene Goossens. Her husband, Karl Payne, is a violinist at Station WLW.

—EDITOR'S NOTE.

AS WE all know, the most important thing in teaching music is to keep the student interested in music as a source of unbounded delight and inspiration. Whether we teach piano or tuba, primarily we teach music and the student must be aware of his affiliation with this great and wonderful art. Many teachers seem to become so absorbed in the technicalities of a special instrument that they forget that the performer's attitude toward music is much more important than whether he arches his wrist like a camel's hump or straightens it out like the back of a Dachshund.

The means of arousing interest in the art of music are many and varied depending on the ages and abilities of students, but over a period of years several plans have proved their value. Among them, for all ages, were the importance of true individual training mixed with group training, the setting of various goals throughout the year, listening to good music, calling attention to current happenings in the music world, acquaintance with personalities in music and understanding the aims and musical desires of each student.

Considering first the younger group of students which constitutes the great problem of most teachers, since most adults study because they themselves sincerely want to, I have evolved a plan for mixing individual and class work. The students have private lessons for five weeks and the sixth week is devoted to class lessons. In arranging classes, it seems more important to group together students who are congenial and near the same age, regardless of length of study. For instance, a child who began to study at ten or twelve years of age resents being put in a group of six year old beginners. Since sociability is a large factor of group enjoyment, the student prefers to be on a lower level musically rather than chronologically. In each class we do at least one or two things we have not done before and this element of surprise keeps the class work interesting. Each pupil pays the same fee for an hour and a half class as he would for a half hour private lesson. The inspiration received from these meetings seems to justify the time and effort it takes to arrange them. For a group of seven to nine year olds, the following plans are a sample of three different classes.

## Plan I

1. First twenty minutes—each child plays a solo and after each performance we discuss its good and bad points. Criticism from fellow students is often more effective than from parents and teachers, and also serves to emphasize important elements in good playing, such as clean-cut runs, good melodic lines, color, clear pedaling, musical spirit, safe memory, and so forth. In this discussion of each piece, the teacher finds opportunity to bring in facts about the composer and the period in which he was active. If a piece is especially attractive and well played, it raises a desire in Susie's heart to learn that "pretty piece that Effie played," even two years later.

2. Some type of musical quiz is used next. If the class has ten or more students it is divided, at this point, into two groups. One group is given a set of

questions and answers about music and is allowed five minutes to study them. Each person in the other group is given a section of a piece (usually sixteen measures) to study—away from the piano. At the end of the five minute period the groups are changed and the first group studies its sight reading and the second group studies the quiz. Papers and music are then collected and the questions are asked orally, and one hopes they are answered correctly. It is more fun to keep score and see which student or students have a perfect record. Then each child is sent to the piano to play the piece that was studied, and the teacher hopes the idea of studying before playing has gotten across. In all this work the time element of a certain number of minutes in which to do a certain task provides great stimulus, and often one is surprised at how much a "slow" pupil can accomplish when the desire to be "top man" in a group is present. This phase of the class of ten or twelve pupils usually takes between twenty-five and thirty minutes.

3. The last ten minutes are devoted to listening to music. The teacher may play records, or play a series of major and minor triads, also dominant seventh and diminished seventh chords and ask the class to identify them; or the teacher may play one or more solos that are especially popular at the moment, or various unfamiliar pieces, while the class attempts to identify the rhythms of each piece.

Then—a very important phase of musical sociability—refreshments. These may be arranged simply, but food is an important factor with youngsters. In trying to develop a love for music, a teacher must associate music with things children love, such as playing together, eating, competition, and hearing good music. As for eating, I have served soft drinks with either doughnuts, sandwiches, or sweet rolls, hot chocolate and cookies, fruit juice and cup cakes, or fruit and cookies. Paper plates and napkins are used to keep things simple for a busy music teacher, but it is always gratifying to see the pure enjoyment most children get from eating.

## Plan II

1. Two weeks before the class meets, a new piece is given to each child. This selection must be learned by the student without help from anyone and played in the class. Many students memorize the piece in that time, but this is not a requirement. Here again, a time element challenges a child to show others what he can do in a given period and he delights in giving a good performance under these circumstances. Depend-

ing on the size of the class and length of the pieces this takes between twenty and thirty minutes.

2. Color in music is such an important element and so difficult to impress upon pianists. I have found that classes are the best medium for making students "color conscious." One way is to have each student play a chord or short phrase, *pp*, *p*, *mp*, *mf*, *f*, *ff*, but not in regular order. The listeners mark the color they think they have heard, and at the end the class compares with the performer. Distinctions between *p* and *mp*, *mp* and *mf*, and *f* and *ff* are all difficult to get across and each one is impressed with the need of acquiring technique enough to be able to play the fundamental colors in music. This takes between ten and fifteen minutes depending on how much discussion develops in the group.

3. Ensemble playing in music is such fun and emphasizes the enjoyment of music with others. So many pianists neglect this important phase of music more than string or woodwind players, because orchestras provide the medium for these other musicians. If a teacher has two pianos, there is opportunity for sight reading of simple two-piano, four or eight hand pieces; or duets and trios may be played on one piano. Two minutes are given for each person to look over his part, notice the key, rhythm, melodic pattern and chords, and prepare to keep moving. Students must be impressed with the need of keeping the beat going regardless of mistakes. The sounds which come forth are usually anything but pure music but in each class there is usually one group that can do an especially fine job of sight-reading, and the breathless teacher and the other students stand enthralled when this group performs. Needless to say, in spite of the "noise," we have lots of fun trying to read, and over a period of time there is decided improvement in reading music



(Photo by Tople Studio)

DOROTHY STOLZENBACH PAYNE

at sight. While one group is playing, the rest are given a set of questions to study relating to key signatures, musical terms, or other facts about music usually difficult to implant. After each group has played the required sight reading, the quiz is used. This takes at least thirty minutes or more.

4. The remaining minutes are used to discuss current musical events, radio programs, and musical movies—and then, of course, the refreshments.

## Plan III

1. Any phase of technique can be emphasized at this period, for example, scales. The five weeks between this class and the previous one are used to drill particularly on scales. With the youngest group it may be a set of five major ones, while the more advanced students may have to be prepared to play any major or minor scale. Each student is graded on fingering, smoothness, accuracy, deducting one from one hundred for each mistake. Complete scores for (Continued on Page 225)



Few artists ever have equalled Maria Jeritza in arousing both critical and public enthusiasm to proportions that verge upon the legendary. Beginning her career in Vienna, the strikingly handsome Austrian-born soprano soon dominated two continents with her beauty of voice, her vividness of interpretation, and her magnetism of person. Operatic activities of a decade ago might be termed the Jeritza Era, when this splendid artist's creation of new rôles, and projection of familiar rôles were sources of prime interest to critics, students, and music lovers.

After Mme. Jeritza's withdrawal from the Metropolitan Opera and following her marriage to the late Winfield Sheehan, motion picture magnate, her performances became less frequent; but it is a mistake to assume that she ever "retired." Her public concerts (chiefly in the West) and her numerous appearances in military camps and hospitals (for which she was awarded a governmental citation) have kept alive her contact with at least a section of her admirers. Within the past months, Mme. Jeritza has launched a more extended concert tour, and her return to cities from which she had been absent, served to rekindle the peculiarly glowing enthusiasm of the Jeritza Era. Here, then, is an artist achieving a notable "come-back" with old audiences, and making a notable "first impression" on new ones, both to superlative critical acclaim. How does she do it? THE ETUDE has asked Mme. Jeritza to comment on the vocal and artistic habits which make such achievement possible.

—EDITOR'S NOTE.

**T**HE ambitious young singer is interested in one thing, and that is—successful singing! She wants to learn *how* to master her tones, *how* to accomplish her effects, *how* to penetrate the secrets that will help her project herself to her hearers. That is all very fine. Ultimately, she will have to learn all these things, but at the beginning, she must learn something very different. The first step in any artistic career is the realization that *every bit of every thing* you ever accomplish must come from *you*—from within *yourself*. If you begin work with that realization, you are at once aware of an enormous responsibility; and that is the best thing that can happen to you!

"Artistic projection is the one field where no one can help you but yourself. Do you dream of finding a famous teacher—influential friends—glamorous opportunities? Well, wake up from your dream! None of these can make your career for you. Your career is made only by the public, and the public doesn't care the least bit whether your teacher is famous, your friends influential, or your opportunities glamorous. The public comes to you to be pleased, charmed, lifted out of the everyday level and lifted to the higher, rarer plane of communicative art. Perhaps you think of 'the artist's life' in terms of brilliant gatherings where well-dressed admirers crowd around a singer, telling her how wonderful she is? Young people often do. It is a lovely picture to create, and a pardonable one, but it is also a false one. The artist's life is woven, thread by thread, from the feelings in the hearts of everyday people—the man who has gone without dessert at dinner in order to pay for a gallery seat; the shop-girl who buys a standee ticket after having stood on her feet all day at work; the couple who save up to go once a season to the opera. They are your real audience. Can you give them the indefinable lift they are entitled to expect? If you can, your career is assured. If you cannot, nothing in the world will help you. And in satisfying them, you are absolutely—almost frighteningly—alone. It is good to remember that.

### Know Your Limitations

"There are a number of elements, of course, that build the sum-total of such artistic projection. All of them must be perfected; some of them can be learned—but my honest feeling is that the best of them must be inborn. Either one has a great voice or one has not; either one has the sacred fire or one has not. So the second step is—be sure of your limitations as well as of your abilities.

"But let us assume that our ambitious young singer realizes her responsibilities and is naturally endowed with both the voice and the fire to fulfill them. It is at this point that work begins! Begins—but never ends. For myself, I shall die a student. That, at least, is my fervent hope; for if ever I come to the point where I think I have nothing more to learn, I shall be artistically dead already!

"It is impossible, of course, to speak in a general way of *how* any individual voice should be developed. On

### A Conference with

Maria Jeritza

Internationally Renowned Operatic Soprano

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

the other hand, it is quite easy to say what that development should be. It should be the freest, most natural, unaffected projection of full, round tone that is supported diaphragmatically by firm breath, and arched in high resonance under the eyes and back of the nose. Breath, freedom, resonance, these are the foundation of good singing, of good vocal habits, and of good maintenance of the voice. They are the essence of the *bel canto* school. They are the fundamentals of my own training, and the ideas I have kept through the years of my career and through years of vocal coaching with my great friend, Estelle Liebling. They are basic because they are natural and true; and no fads or tricks or novelties in vocal technique can supplant them.

"Much of the difficulty experienced by young singers is due to a desire to follow fads, change methods and teachers, do anything for a short-cut to success. There is no short-cut! Certainly, if a student has definite evidence that her voice is being incorrectly developed, she should change teachers at once. But unless there is such evidence, it is much wiser to stay with the teacher and the method under which one's studies are begun. Follow through the task as one starts it. The method of Maestro A may be good, and the method of Maestro B may be good—but a sudden, unreasonable change from one to the other may be harmful to a voice that is not yet sure of itself. So—be wary of tricks and fads, and don't change methods unless there is serious cause for doing so.

### The Care of Vocal Cords

"The vocal cords require much development, and also much care. It is amazing to think that our greatest vocal effects are produced by two tiny bands! The young singer should avoid over-doing. Don't practice too long at a time; don't sing too long at a time; don't talk too much, and never talk on the day of a performance. Since good vocal tone is arched above ordinary speaking tones, the two 'voices' are by no means the same. My own habit is to speak as little as possible *twenty-four hours* before I sing. The day before a performance, I retire at six in the evening and have a sound rest. The next day, I arise late, have a nourishing breakfast, rest after eating, and then sing scales and vocalises

for about half an hour. Then back to rest. I am in my dressing-room by six o'clock, look over my score or my songs, warm up my voice with another brief period of vocalizing after a very light 'snack', and then I am ready. During these preparations, I have not spoken a word.

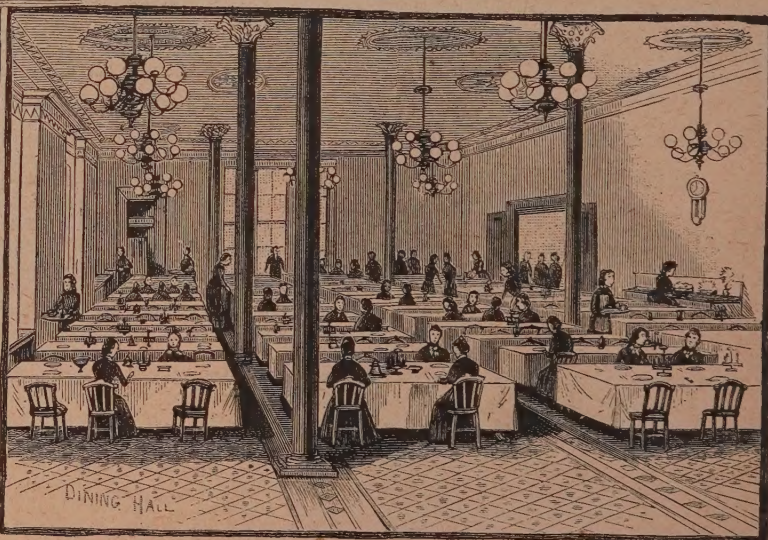
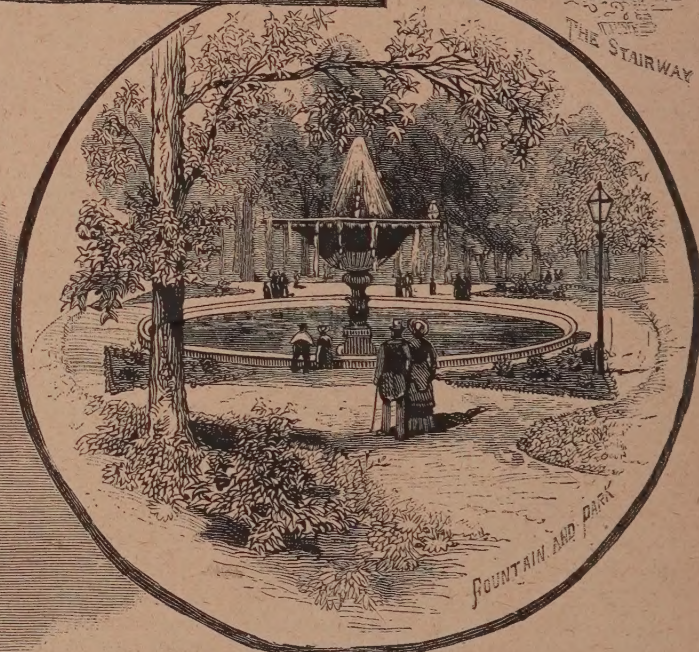
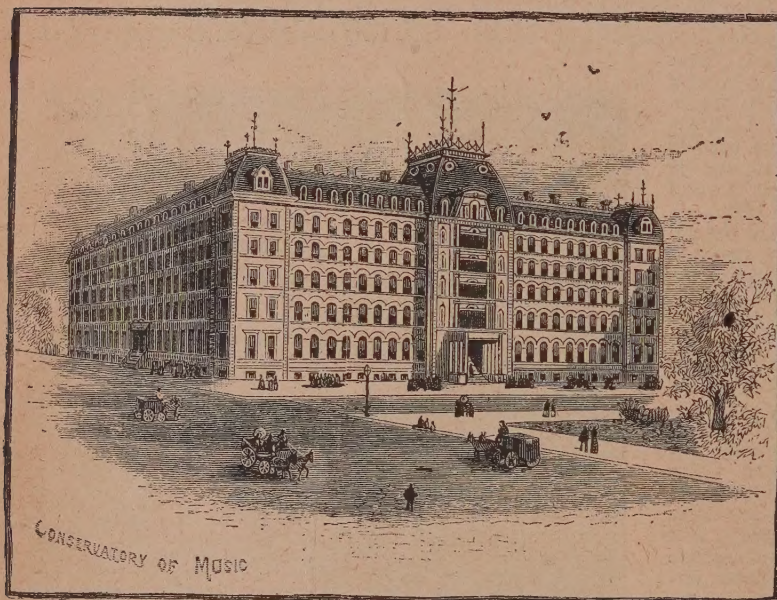
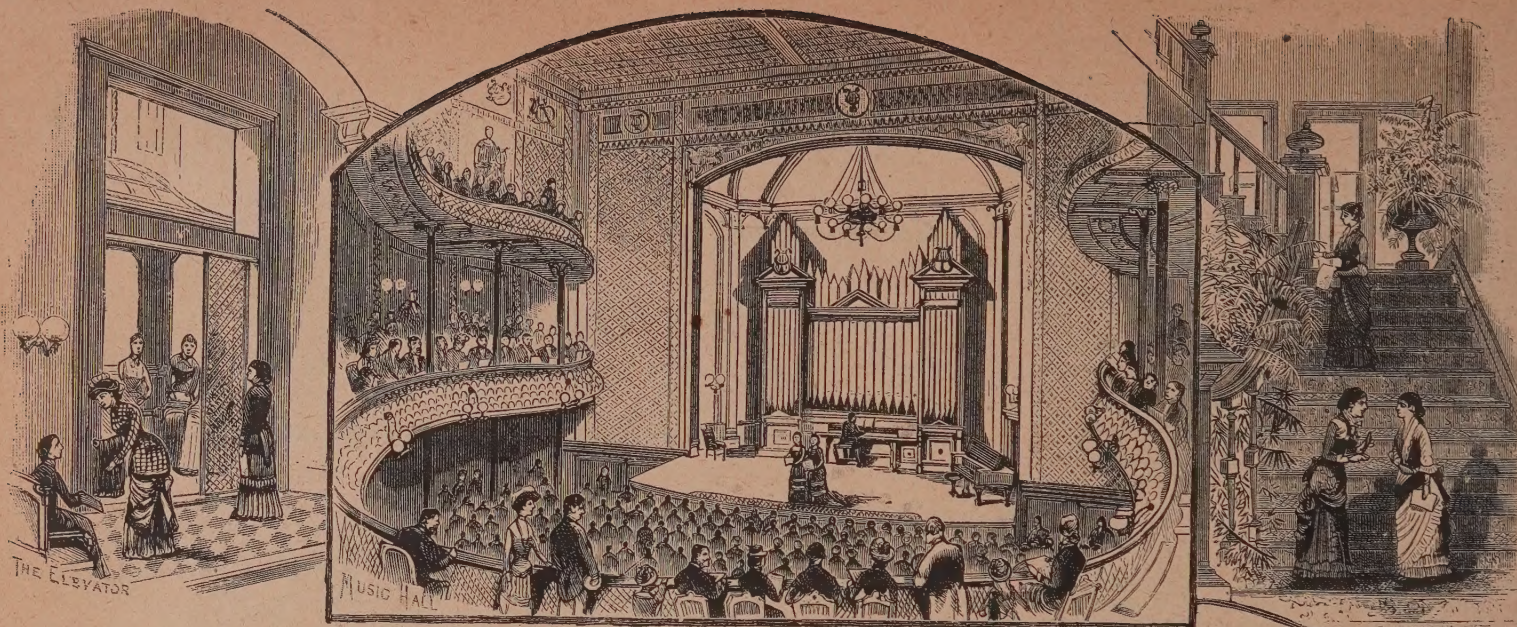
"The singing organism must not be coddled, however. I believe in practicing finished rôles and songs in full voice. How else are you to (Continued on Page 226)



MARIA JERITZA

From a painting by Halmi





The New England Conservatory in 1882. Behold the marvels of the elevator, the male-less dining room, the gossip on the stairway, the Victorian parlor. From Frank Leslie's Illustrated Newspaper, August 12, 1882.

"MUSIC STUDY EXALTS LIFE"

THE ETUDE



# "God's Apostle of Music"

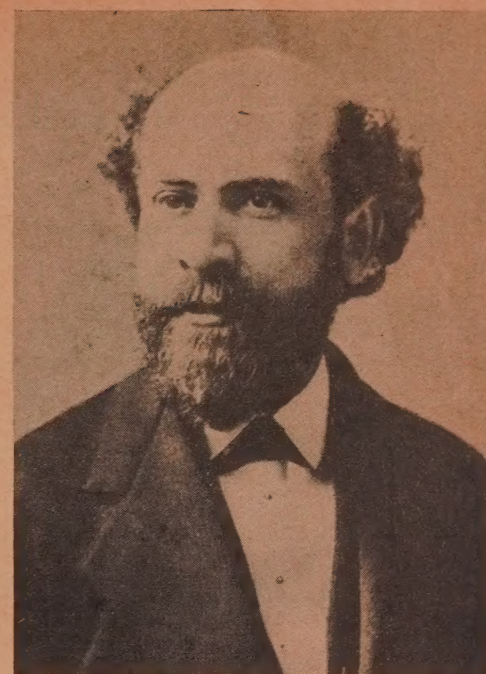
## Dr. Eben Tourjée, Musical Pioneer

The Story of the Founder of America's  
First Conservatory of Music, as Told by His Nephew,

*Leo Eben Tourjee*

THE *ETUDE* takes pleasure in presenting the following brief biography of Dr. Eben Tourjée, whose influence upon his pupil, the late Theodore Presser, was one of the most important factors in the life of the Founder of THE *ETUDE*. Mr. Presser had many teachers, here and abroad, but few inspired him as did Eben Tourjée. The New England Conservatory celebrated its eightieth anniversary on February 18, 1947, although the institution was actually founded three years previously at Providence, Rhode Island, and later moved to Boston.

—EDITOR'S NOTE.



DR. EBEN TOURJÉE

DR. EBEN TOURJÉE'S interest in music was based first, upon his deep conviction that the spiritual influence of music upon Man was paramount. Like Dr. Lowell Mason, he was essentially a musical evangelist. In fact, his musical chauvenism, in a day of intense Americanism, stood out in epic dimensions. The two prodigious festivals held in Boston—the National Peace Jubilee in 1869 and the World's Peace Jubilee in 1872—never have been exceeded in any country, when judged from the standpoint of the number of trained participants. Only through his deep faith in God and his abiding love for music, together with his steadfast persistence to reach an ideal, was he able to rise above the humble surroundings of his youth and attain his goal with such spectacular results.

Eben Tourjée was born in the mill town of Warwick, Rhode Island, June 1, 1834, in a devout Methodist home. His father, of French Huguenot descent, was a mill worker. His mother, Angelina Ball, was of Puritan origin, a direct descendant of Joseph Ball, maternal grandfather of George Washington. At eight years, Eben worked at his father's side in the mill, fourteen hours a day, for one dollar a week. He managed to save money, however, and later worked his way through three years of study at the East Greenwich Seminary. At ten he heard his first band music and said, "I lay awake all night, praying God to make me a musician." Later, he sang in a church choir and his sweet voice attracted the attention of Governor Elisha Harris, who encouraged him to learn the organ and pressed him into playing hymns for the Sunday service. He was so ignorant of music that he did not know the high ivory keys from the low keys, but, in a very short time, he made it his business to find out how to play the hymns. He also played the *Wedding March* for the Governor's daughter's nuptials, when the New York organist failed to appear. This so pleased the Governor, who owned the mill in which Eben worked, that he made arrangements for him to study with a leading teacher in Providence.

### A New Idea in Teaching

The thrifty lad often walked thirteen miles for his lessons to save coach fare. As did his well known pupil, Theodore Presser, Tourjée found time to take a position as a clerk in a music store. He was also able to act as organist in one of the city's churches, as well as to take a course at the Providence Conference Seminary. At seventeen we find him conducting his own music store at Fall River, Massachusetts, editing a small music journal, and teaching in the public schools.

There he developed an ambition to establish a conservatory modeled after the great European schools of music. There, also, he inaugurated a new idea, "a system of teaching music in classes," for which he won the immediate enmity of private teachers. The plan was a huge success, but his school would have gone bankrupt had it not been for the profits from his store. He charged five cents a lesson and soon had five hundred enthusiastic students. He even gave free lessons to two hundred of the poor children in the



THE NEW ENGLAND CONSERVATORY OF MUSIC BUILDING

Methodist Vestry who, after the lesson, would follow this modern Pied Piper through the streets to his store—for more music. Tourjée was a shrewd business man. The teachers of the city, however, soon found that the increased interest in music was an asset and not a liability. Tourjée was a born organizer. He planned and conducted scores of public concerts and orations given at the City Hall Auditorium. In 1855 he gave one in which six hundred pupils from his classes took part, "the largest chorus of children ever assembled up to that time."

He returned to the East Greenwich Seminary in 1859. It was at this school, as a working student, he washed windows, swept sidewalks, and built fires, to pay his

way. He founded the East Greenwich Musical Institute, opening with three pupils. Before long he had three hundred in his classes. At the age of twenty-five he found himself acquiring a national reputation as a music educator.

Finding that his physical condition prevented him from responding to President Lincoln's call for volunteers in the Civil War, he conducted rallies, to encourage enlistments. He went to Paris, Rome, and Berlin in 1863, for further study. At the same time he made an exhaustive study of the methods and texts employed in European conservatories. Europe proved a vast inspiration to him and expanded his imagination greatly. Returning to his native land, he felt himself to be a kind of musical Martin Luther, invested with a solemn mission to extend musical education in America.

### An Important Work Begins

Such success met his intensified efforts that in 1864 he founded the Providence Conservatory, to be modeled after the European schools, enabling those of limited means to acquire a musical education. So remarkable were the results that three years later the conservatory was transferred to the larger center, Boston. In the same year (1867), the Chicago Musical College and the Cincinnati Conservatory were founded and Oberlin College added a course in music. Tourjée was now thirty-three, experienced, energetic, and tireless. He inaugurated "Sacred Songs" in 1851. These spread through

the nation, as musical "Praise Services" at that time were an unusual innovation in churches. In his many lectures on congregational singing he often said, "Music is the voice of God to lead us heavenward."

Tourjée was a very devoted humanitarian. While conducting a "Praise Service" in a small mission at Boston's North End, he discovered frightful social conditions and started a crusade to clean up the district, vowing that "with God's help I will, through music, bring a Christian influence among these poor people." Truly, he was a musical missionary. He founded the North End Mission, and through a huge fair in Music Hall, with free concerts to attract crowds, he raised fifty thousand dollars, (Continued on Page 194)



# The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator



## More Chips From the Block On Variations

EVERY pianist worthy of the name must master the variation form, not only for the valuable interpretative discipline it imposes but for the instantaneous control it demands. To play a set of variations convincingly is one of the most difficult tasks confronting him. A longer, more loosely knit form like a sonata movement gives him time to collect his wits, assemble his forces and produce some sort of coherence and balance in his interpretation. Not so a set of variations. Requirements are much more exacting. Concentrated control must be achieved instantly, often within a few bars of music. All elements must be perfectly coordinated and directly and persuasively presented before presto! another variation claims the spotlight. From first measure to last there can be no fumbling.

The relation of the variations to each other and to the whole set must be convincingly worked out. One variation melts into the next while another requires an expectant silence after its last note. Some exact vivid contrasts of rhythm, tone, and tempo, others demand continuity of line or mood; and always the themes, patterns, and harmonies must be clothed in infinitely changing colors. It is this kaleidoscopic character which baffles so many pianists and upsets students unaccustomed to the style. Variations offer a challenge almost unequalled in all the gamut of the soloist's repertoire.

Young pianists should study at least one set of variations yearly, beginning with easier sets by Handel, Beethoven, Schumann, Reinecke, and so forth, right through to the great variations of Bach, Beethoven, and Brahms.

With Bach and the old composers variations were usually built on the plan and movement of the bass intervals rather than on the melodic line. Superb examples of such sets are Bach's *Chaconne*, *Passacaglia*, and the *Goldberg Variations*.

Already with Handel the variation form became more superficial (see for example *The Harmonious Blacksmith variations*). Handel and most of the later eighteenth and early nineteenth century composers used the theme itself as the basis, and were chiefly concerned with faster notes, melodic ornaments, embellishments, scales, arpeggios, and so forth, for development and color. For awhile Haydn stemmed this surface tendency by his more serious approach—as for example his *F minor Variations*, and several surprisingly profound sets in his string quartets and piano and violin sonatas.

Mozart again reverted to the salon style. Most of his delightful sets of variations are lightly concerned with ornamental versions of the tune. But what breathtakingly beautiful variations they often are! Some of the loveliest sets are the *Variations on a Minuet by Duport*, *Variations on Gluck's air Unser Dummer Poebel Meint*, and on *Salve Tu Domine*, and the *Variations* of the first movement of the *A major Sonata*.

Beethoven was perhaps the greatest variator of them all. His apparently limitless resources, his daring innovations, the independence of his style are nothing short of miraculous. The *Variations* of his last period are misnamed. They ought to be called transformations or metamorphoses. It took almost his whole lifetime and countless variation trials for Beethoven to reach the heights of the sets in the *Sonatas Op. 109* and *Op. 111*, and that most stupendous set of all, the *Thirty-three Variations on a Waltz Theme of Diabelli*—not to mention overwhelming examples in other instrumental combinations—the *B-flat Trio*, the *String Quartets in A and E-flat*, the slow movement, and the choral movement of the *Ninth Symphony*.

To prepare himself to tackle these great masterpieces the student has no less than twenty sets of Beethoven's piano variations from which to choose. The familiar *Thirty-two Variations* in C minor (without opus number) are a "must" for pianists; and, by the way, this set is a shining example of the old "Chaconne" style in which the short, fragmentary theme itself doesn't count for much. Beethoven's ingenuity and resources are challenged rather by the bass, the rhythm, and the harmonies of the theme.

After Bach and Beethoven, Brahms is perhaps the best runner-up of the variators. Of his four great sets on themes of Schumann (piano duet), Haydn (two pianos), Handel, and Paganini, the last two are obligatory. Then there are Schumann's superb *Symphonic Studies* and Mendelssohn's *Variations Serieuses*, not forgetting those outstanding piano-with-orchestra examples, Franck's *Symphonic Variations*, Rachmaninoff's *Variations on a Theme of Paganini* and Dohnanyi's *Variations on a Nursery Tune*.

## On Title Translations

A pianist writes in for translations of the titles of two compositions, Debussy's *La Terrasse des Audiences du Clair de Lune* and Ravel's *Alborada del Gracioso*. . . . He can find the literal meaning of these in any good French and Spanish dictionaries. But since the composers' titles of the compositions are obviously vague, impressionistic labels, why not translate them poetically as *Spirit Spectators on the Moonlit Terrace* (Debussy) and *The Jester Greets the Dawn* (Ravel)?

## Hindrances to Interpretative Freedom

No "interpretation" is truly possible until the physical mechanism of playing is so objectively controlled as to be automatic. How can anyone create spiritually, who is still busy, uncomfortable, tight, and taut at his instrument? If a performer is concerned primarily with the "how" of piano playing he does not yet possess the power to bring the composition to life in the composer's image.

It is therefore necessary from the very beginning of

study to cultivate a well-coordinated, well-oiled technical approach in order to insure unimpeded physical flow from the body to the instrument. Every sound means and method must be followed to assure this. Every detriment and deterrent must be eliminated. Why do most pianists appear uneasy, rigid, grim or unhappy when they play? Here are a few reasons why:

1. That old *legato* hang-on-to-the-death-squeeze which we have all been taught. Rid yourself of it! The common conception of *legato* is false, namely to press, hold, push in order to bind the tone. *Legato* is merely the application of weight produced by a light elbow-tip "give" to the gently depressed finger tips:

2. Those high, clawed fingers are always fatal to freedom because of the excessive curvature and the tenseness of holding them in the air when not in use. The resulting rigidity also prevents the rotational mechanism from functioning.

3. Hitting or striking from wrists, forearms or full arms, causing impairment of aim, stiffness, and bad tone.

4. Excessive downness . . . yanking, falling, dropping, "attacking," jerking—these are terrible words applied to piano playing, yet all are implicit in unsound application of down touch.

5. The set, immobile method of playing still taught by many teachers, who do not permit the slightest visible flexibility of arm or body movement. Far better a little movement of your "floating elbow" than a *rigor mortis* arm condition! It is possible to achieve quietness without fixation in playing the piano.

6. Failure to teach swift relaxed skip-flipping keyboard preparation from the very first lessons. A good skip-flipper automatically "gets where he ain't" so speedily, securely, and relaxedly that tenseness is practically nonexistent.

7. The constant use of the eye in practicing and playing. If you can eliminate much of this visual-sense complexity you will not only play more easily but will be able to listen to your playing—which, after all, is the first requisite of "interpreting."

When you truly hear your playing objectively you will learn that the inner ear and the finger tip are the only mental and physical connection with the music and your instrument. If you cultivate these through intense day-in-and-out concentration you will soon be able to transmit your inner ear's desires to hypersensitive, controlled finger tips. . . . Only then will you know what true creation is.

## On Chopin's B Minor Sonata

It has been the habit of many writers since Chopin's day to harp on his inability to compose in the so-called "large" forms. All we need ask of these scribbling parrots is—what did Chopin compose in the sonata or "classic" forms and where do these compositions stand today? There is, first, the early *Sonata* in C minor Op. 4, published after Chopin's death, a weak, experimental work. Written the very next year is the *Concerto* in E minor, and three years later the *Concerto* in F minor. Besides these we have the *Sonata* in B-flat minor (Op. 35) and the *Sonata* in B minor (Op. 58)—and that's all. (I am not considering here Chopin's shorter, one-movement compositions, the *F minor Fantasy*, *Barcarolle*, *Scherzos*, *Ballades*, whatever their form.)

Confronted by these masterpieces, who cares a hoot about the strength or weakness of pedantic large classic forms? Only the ultimate vitality of a work of art counts; and it must be admitted that after one hundred years these two concertos and two sonatas still possess an overflowing abundance of it.

What do we care if Chopin failed to return to the opening themes of the first movements of each sonata after the development section? The passion and climax of both these movements are pushed upward all the more relentlessly because Chopin does not stop along the way to fill rusty classic molds. The first movement of the B minor Sonata baffles some critics, but what of that? If a pianist can play it technically well, etching its outlines, pouring out the molten gold of its passion, guiding and turning the surging waves of the first theme into the glowing, vibrating love theme of the D major section, continuing through the clashing "development" to the final triumph of the love theme in B major . . . if a pianist can do this he need not worry about the externals of form, (Continued on Page 225)



# Is Sacred Music Progressing?

by A. W. Binder

THE PSALMIST'S exhortation: "Worship the Lord in the beauty of holiness," was taken literally and seriously by the ancients. For in constructing the Temple in Jerusalem no luxury in building materials or accessories was withheld by King Solomon. These were made by the finest craftsmen, acquired from within and imported from abroad. And when the Temple was completed the Levitical choir and the musicians who were especially trained for their tasks intoned the Psalms, with instrumental accompaniment "in the beauty of holiness." This musical performance, which was at that time highly organized, attained a great degree of beauty and perfection. For when the Israelites found themselves in captivity in Babylon, their subjectors asked them to sing some of the "Songs of Zion" (Psalm 137), which had already attained fame for their beauty and individuality.

"Worship the Lord in the beauty of holiness" was constantly practiced by the church fathers. They always taught that the finest and loftiest should be dedicated to the glory of God. And so we have throughout history magnificent church edifices filled with treasures of art and sculpture created by the greatest painters and sculptors in the history of mankind. In its sum total church art is overwhelming to behold.

In music, too, the finest was given to worship. Art music found its origin in the Gregorian chant of the Catholic Church, which in turn was founded upon the chant called cantillation, which accompanied the singing of the Psalms and certain portions of the Bible, by the Jews, during Biblical days.

## Influence of Early Opera

In medieval days when one had talent for composition he dedicated that talent to composing music for worship. If he had a beautiful voice, that too was dedicated to beautifying religious worship.

And so throughout the ages there has always been that quest for "beauty in holiness" in the places of worship of all faiths. Very often where beautiful secular melodies were brought into the religious service, the clerics condoned this practice by saying, "Why should Satan possess all the beautiful tunes?"

When opera began to make its appearance in the seventeenth century, its music and style maintained a certain separateness from that of the church. Even in cases where composers wrote for both the church and the theatre, as was the case with Pergolese, the style used for each was individual and distinctly separate. But gradually the musical language with some of the accessories which opera was developing began to make its influence felt upon the music of the church. Dramatic rendition of music, greater musical expressiveness to accompany the text, and instrumental accompaniment were some of the influences of the early development of opera upon church music.

This influence continued—and with good effect. For no branch of art, be it secular or religious, can remain in a vacuum. It must absorb all the good and vital elements in its development without destroying its vital foundations and fundamental principles of originality. Religious music with these principles in line, must advance with the general principles of aesthetics of the period, too, in order to be vital and understood in its own day.

The tremendous development and advance which opera made in the nineteenth century and its enormous popularity among the people, left its good as well as bad impressions on the sacred music of the day. The romantic and post-romantic periods of the nineteenth century left their imprint, too, on the sacred music of this century.

## Sacred Music of the Nineteenth Century

One does not object to the advances of expressiveness which romanticism so richly contributed to the art of music, but when religious inspiration and the sacred spirit leave music for worship, then it is time to look around and take stock.

Religious music of that day was full of operatic influence, not only in the works of composers devoted exclusively to sacred music but in the sacred works of composers such as Rossini, Cherubini, Gounod, and Verdi. The only great composers of the century who were able to express the religious spirit in the musical language of the day untainted by theatricalisms were Mendelssohn and Brahms.

The tremendous sacred music literature published during the nineteenth century, both here and abroad, contains a large amount which bears witness to the low standards and banalities which crept into sacred music. This music corrupted the musical tastes of the worshippers. For it was not an uncommon practice in those days to take a popular operatic excerpt and set it to a sacred text. Much music which would never have had an opportunity to be heard elsewhere was thrust upon the common worshipper in the church and synagogue. With this mediocre music went along mediocre performance. Men with little musical training were entrusted with the musical direction. This does not imply that this condition existed without exceptions. Surely the large cathedrals and synagogues in the principal cities of Europe tried to maintain high musical standards as far as possible. But in the smaller places of worship, both in Europe and America, lamentable conditions existed. Entrusting the musical direction to untrained organists and choir directors led naturally to mediocre musical performance in the church.

It was against this deplorable condition in sacred music that Franz Liszt cried out in his day when he pleaded for a "renewed church music which should lead men back to appropriate observance of divine worship." It was against this condition that the "Moto Proprio" of Pius X in 1903 aimed. For at all times during the history of sacred music there were champions in both church and synagogue whose ideal it was to cleanse sacred music of the impure infiltrations. What is the purpose of sacred music? It should relax the mind, create a religious mood, and raise the worshipper by its musical substance and performance to high spiritual levels. It should, above all, aid toward a deeper concentration in devotion.

## New Trends in Sacred Music

In our own country conditions in sacred music have changed considerably in the last quarter of a century. Several factors at work have been responsible for new trends in sacred music. The first of these is the constant rise of the cultural level in our country. Second is the fact that since World War II our country is gradually becoming the musical capital of the world. The third, is the coming of the radio age. I consider the last factor the most important. Through the medium of radio the American public has become musically educated. One can hear, whether living in the city or country, the finest music performed by the greatest singers, instrumentalists, choruses, and orchestras. Our cultural level has been raised by the increased musical education being given to our children in public schools and high schools, with many schools specializing in the development of bands, orchestras, and choruses. Increases in the number of orchestras, both amateur and professional, in many communities, and the growth of choruses with the increased knowledge of choral technique and choral singing throughout our country, have also contributed largely towards the development of music and music appreciation in the United States.

This upsurge of musical understanding and appreciation has led to a sort of silent revolt against prevalent conditions in sacred music. This has been led by eminent contemporary musicians of all faiths. Against what did they revolt? 1) Against unchurch-like music; 2) against those who were entrusted with the direction

of sacred music; 3) the mediocre performers; 4) the low level of performance.

This demand resulted in the creation of schools of sacred music, such as the Guilmiant Organ School in 1901, the Westminster Choir College in 1926, the Union Theological Seminary School of Sacred Music in 1928, the Juilliard Department of Sacred Music in 1945, and instruction in many universities and colleges which is producing a steady stream of competent church musicians.

Until about a quarter of a century ago the musical profession looked down with scorn upon the musician associated with sacred music. Today we find many talented and highly competent musicians in the service of many churches and synagogues throughout the country. A new office in the church has been created, the "Ministry of Music," which occupies a very important place in the religious life of many communities. There seems to be a renewed interest in worship through music.

This renewed interest manifests itself in better and greater quantities of sacred music being purchased all over the country, as publishers tell us; by plans for many new edifices to be built throughout the country with chancels capable of holding large choirs; in the increasing number of summer institutes on sacred music; in youth conferences and summer camps, where young people receive first-hand contact with music in worship; in the increasing number of neighborhood choirs which are trained during the week by a competent leader and split up on Sunday to provide religious music in the neighboring towns from which they come.

The recent series of lecture-recitals at Town Hall, New York, entitled "Music in the Faiths," represented a long step forward in the field of sacred music in our country, and its power to foster inter-faith and good will. In this series were represented the Catholic faith, through the Pius X School of Liturgical Music; the Protestant faith, through the School of Sacred Music of Union Theological Seminary; and the Jewish, through the Jewish Institute of Religion. During this series both lecturers and their accompanying choir stressed these things: 1) the common musical grounds in the music of all faiths; 2) the Psalter as a common basis for all worship; 3) the importance of the best and most genuine in music for worship; 4) through their performance these choirs set a high standard of musical performance at religious services for all to hear.

The success of this series and its nation-wide approval proved that the religious spirit of our people is moving upward and that this spirit wishes the best in music to accompany it on its journey.

## Need for American Composers

There are statistics and figures to prove that sacred music in this country is progressing and that musicians concerned with sacred music may look forward to its development with optimism. But there is one link missing in our chain of hopes and that link is the composer in this country.

From the earliest period of musical history right up to nearly the end of the nineteenth century all outstanding composers of a period found it necessary to devote several of their works to music for the church. It is, however, important to note that such composers as Richard Strauss, Debussy, Stravinsky, Hindemith and others have not felt this urge to express themselves in the (Continued on Page 226)



# Newer Orchestras Heard on the Air

by Alfred Lindsay Morgan

THE PAST four months have been rich in musical programs on the airways. The return of Maestro Toscanini, on February 9, to the podium of the NBC Symphony Orchestra brought us the first of a two-part broadcast of a famous romantic work—Berlioz's "Romeo and Juliet" Symphony. There have been few performances of this work in the concert hall, perhaps less than a half dozen in the past twenty-five years—some old-timers say we have not had that many performances since the turn of the century. Though critics have been none too kind to this symphony, there could be no question of a doubt that it had wide appeal with the radio audience. One could hardly imagine a finer performance than Toscanini gave it. He was, indeed, a persuasive spokesman for the score. As a symphony, Berlioz's "Romeo" is an anomaly—it has been described as a cantata with orchestral interludes, but actually the work is a blend of opera, cantata, and symphony. Its finest sections were heard in the first broadcast—these are familiar in the concert hall—the *Reverie of Romeo* and the *Capulet Fête*, the *Love Music* (intended as a counterpart of Shakespeare's famous Balcony Scene), and the *Queen Mab Scherzo*, one of the cleverest pieces of its kind ever written.

After the brilliant two-broadcast performance of Verdi's "La Traviata" last fall, radio listeners hardly expected the famed Maestro to present a work as ambitious and—should we not say—auspicious as the Berlioz "Romeo." It was a real treat for radio audiences and one for which we feel they will be eternally grateful to Toscanini for providing. The noted conductor has revealed that great music making need not be dimmed by time or age. Perhaps not all who listen to his weekly broadcasts realize that he attained his eightieth birthday on March 25 of this year. We and countless others hope he will bring us many more such rare musical treats as the Berlioz "Romeo and Juliet" and Verdi's "La Traviata."

Another unusual musical event on the airways was the performance of a symphony by Edward MacDowell, the American composer. This was a radio world première, given on February 23 by the Detroit Symphony Orchestra under the direction of its enterprising conductor, Dr. Karl Krueger (American Broadcasting network). Actually, MacDowell, who was the first American composer to win international acclaim, never wrote a symphony as such, but he is said to have told his wife that his Sonata "Tragica" (for piano) would really sound better for orchestra. It is said he intended to orchestrate the work but never found time for it. In the summer of 1945, the Composers' Press asked Modest Altschuler—remembered for his founding and conducting of the Russian Symphony Orchestra—to arrange the MacDowell work for orchestra. The composition was not completed until recently. Dr. Krueger, always interested in unusual works, gave the symphony its first performance on February 20 in Music Hall, Detroit, and repeated it in the broadcast of February 23 in tribute to Mrs. MacDowell, now eighty-nine and a resident of Los Angeles. It was her first hearing of the Sonata in its new form. During the performance Dr. Krueger spoke and announced that the broadcast was dedicated to Mrs. MacDowell.

The programs of the Orchestras of the Nation (heard on Saturdays from 3 to 4 P.M., EST over the NBC network) have been most illuminating in revealing how many fine orchestras America has. As in the past these programs have brought much new music

by contemporary American composers to radio listeners, and many composers who have been known only sectionally have been introduced to music lovers throughout the country. A dozen new orchestras, which have never before been heard outside of their own communities, have played for the vast radio audience. This sort of thing must be very heartening to a great many of the orchestras and their conductors who have played in the broadcasts of the Orchestras of the Nation. This program competes with the Metropolitan Opera broadcast which seems a pity because it is a most worthy radio offering and deserves a better chosen spot. However, there are many who divide their Saturday afternoons between the two events.

The broadcasts for April are of considerable interest. On April 5 the program will be played by the Oklahoma Symphony Orchestra, on April 12 by the Southern Symphony Orchestra (Columbia, South Carolina), on April 19 by the Santa Monica Symphony Orchestra, and on April 26 by the Eastman (Rochester,

New York) School Symphony Orchestra. The Eastman Orchestra will give five broadcasts in all—the others being on May 3, 10, 24, and 31. The program of May 17 will be by the NBC Symphony Orchestra broadcasting from the Columbia University Festival of Contemporary Music in New York City.

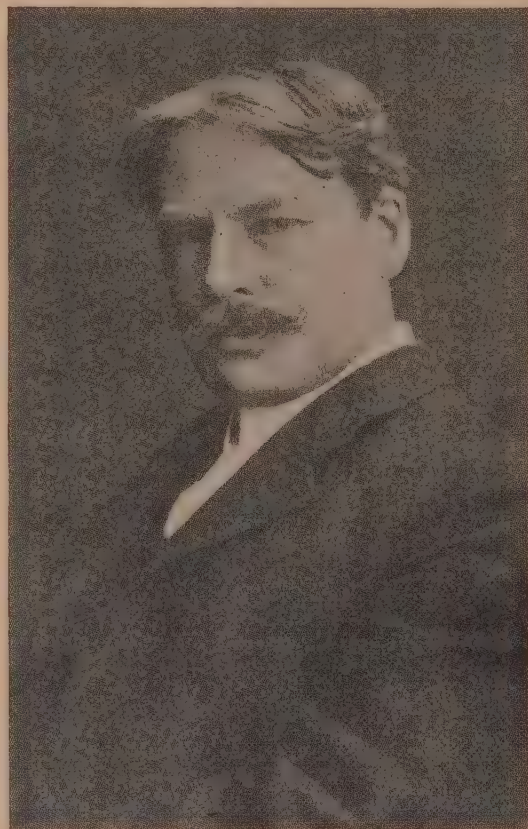
The Rochester Civic Orchestra began a series of weekly concerts on January 7 (Columbia network—11:30 to Midnight, EST). Guy Fraser Harrison directs this organization which is made up of forty-five musicians who form the nucleus of the Rochester Philharmonic. The Rochester Civic Orchestra celebrates its twenty-fifth anniversary this season. The group plays a prominent part in the social life of the city of Rochester, giving weekly popular-priced Sunday evening concerts, and participates in the city's educational program through regular broadcast sessions integrated with the music syllabus.

The Columbia Broadcasting System points out with pride that the Rochester Civic Orchestra broadcasts complete a continuous Sunday through Thursday schedule that provides distinguished musical fare nightly at the same hour. The programs to which the organization alludes are "Music You Know," directed by Alfredo Antonini (Sundays); "Winifred Smith and Concert Orchestra" (Mondays); "The Rochester Civic Orchestra" (Tuesdays); "Invitation to Music" (Wednesdays); and (heard recently) the concert from the "Juilliard School of Music in New York" (Thursdays). Of these five broadcasts, none has more to offer than "Invitation to Music," of which we have often spoken. Few of us will forget the December broadcast of Parts III and IV of Bach's Christmas Oratorio in the special one hour program which Bernard Herrmann, "Invitation to Music's" enterprising conductor, arranged and presented. But each week finds an unusual event in music on this program.

The Philharmonic-Symphony Orchestra of New York will go on tour beginning April 14. Many who have heard this famous orchestra over the radio only will have an opportunity to attend a concert in their own home town. The tour, which ends on May 11 in Pittsburgh, will find the orchestra away from Carnegie Hall for its regular Sunday broadcasts. The concerts on the air will nonetheless be heard, but the broadcasts will emanate from Atlanta, New Orleans, Chicago, and Pittsburgh instead of New York.

Those who follow the broadcasts of the American School of the Air (Columbia network—Tuesdays) will find an interesting group of programs during April. On the first the theme will be "Balladeers"—song stories of the Southern mountains; on the eighth there will be a "Jazz Concert"; on the fifteenth the program is entitled "Viva America" in which songs and dances of Latin America will be the musical fare; on the twenty-second the program will be "Encores"—selections of the year chosen by radio listeners for repetition. This latter program will be the final one of the American School of the Air for the year.

A program, dealing with "the music of words," is Columbia's *Invitation to Learning* (Sundays 12 to 12:30 P.M., EST). In its latest scheduled series this program reviews the world's great literature in which man has pursued the elusive quality of happiness. On February 2, *Invitation to Learning* turned from its highly successful series on the single topic of "Man and His Government" to a thirty-three week, exhaustive survey of literature. In the noonday interlude of Sunday, between (Continued on Page 230)



EDWARD MacDOWELL

His Sonata Tragica arranged as a Symphony by Modest Altschuler was heard for the first time on the air played by the Detroit Symphony Orchestra under Karl Krueger.

RADIO



"SINGIN' YANKEES." By Philip D. Jordan. Pages, 305. Price, \$3.50. Publishers, The University of Minnesota Press.

This is the story of a very distinctive musical family, the Hutchinsons, four brothers and a sister—Asa, Jesse, John, Judson, and Sister Abby, who carried on a peculiar kind of crusade through music in the fields of temperance, dress reform, woman's suffrage, and abolition. Members of a rural family of sixteen, these long forgotten singers unquestionably became a force in the American society of their day. The author states that the works of this wholly unique American family "were in the public eye from the early 1840's until the first decade of the twentieth century." They sang in the leading American halls and also sang for Lincoln in the White House. The author states that "the facet of their careers touched almost every event of their century," and "they were America's most distinguished, best known, and most thoroughly damned troupe of family songsters."

Out of this material Mr. Jordan has brought to life one of the most interesting genre pictures of the latter part of the past century, when America was climbing from its boasted crudity to the sophistication of the present day. It is a peculiarly veritable reflection of the psychology of some of our grandfathers which is humorous, astonishing, and at the same time very informative. The very wide acceptance of the Hutchinsons, with their crude music, their doggerel, and their naïveté, tells us more of what the people of the United States were thinking musically than could a thousand philosophical dissertations. One of their temperance songs entitled *Cold Water* began:

"All hail! ye friends of temperance,  
Who've gathered here tonight, sirs,  
To celebrate the praises of  
Cold water, pure and bright, sirs.  
We welcome you with joyful hearts  
Each generous son and daughter,  
For here's the place of all, to shout  
The praises of cold water."

Their experiences in England and in Europe are among the most curious of all souvenirs of Americana abroad. Frankly, your reviewer has found unexpectedly in this book one of the most entertaining "what-nots" in the literature of exhumed yesterdays. It is cordially recommended for entertaining reading as well as for useful historical research.

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

## THE BAND TODAY

"THE CONCERT BAND." By Richard Franko Goldman. Pages, 246. Price, \$3.00. Publisher, Rinehart & Company, Inc.

Richard Franko Goldman grew up with the modern concert band. In fact, his father, Edwin Franko Goldman, was one of the foremost factors in the development of these brilliant and forceful organizations. He traces the history of the band in America, comparing it with famous bands in Europe, South America; and in other parts of the world. He has taken a technical subject and added much historical color and valuable information, which will make this book a very welcome volume for all who are interested in the band.

## AN ENGLISH CRITIC'S ESSAYS

"ESSAYS AND LECTURES." By H. C. Colles. Pages, 224. Price, \$4.50. Publishers, Oxford University Press.

Dr. H. C. Colles, distinguished critic of *The Times*, London's historical "thunderer," a knowing and genial musicologist whose keen observations upon the art were

prized by all English music lovers, left many original and unusual essays and lectures, which are now fortunately assembled in book form. His style is genial, informative, and engaging, and this collection contains many previous bits that otherwise would be lost. "Some English Musicians," "The Opera," "Church Music," and "General." Your reviewer, already familiar with some of the chapters, enjoyed it immensely.

## CHINESE FOLK SONGS

"MIN RIVER BOAT SONGS." By Stella Marie Graves. Pages, 48 (sheet music size). Price, \$3.00. Publisher, The John Day Company.

Carefully selected tunes sung by the boatmen of the Min River in China. These originally were put down by Malcolm F. Farley, Professor of English Literature and Romance Languages at Fukien Christian University, Foochow. The songs have a very distinct flavor and have been very deftly arranged, with annotations, by Stella Marie Graves of the Ginn College for Women. The work is highly endorsed by Lee Pao-ch'en, former dean of the National Conservatory of Music in Chungking, whose article, "Music in New China," in *THE ETUDE* for August and September, 1945, was widely read and enjoyed.

## A LUTHERAN LIFE OF BACH

"JOHANN SEBASTIAN BACH." By Laurence N. Field. Pages, 165. \$1.50. Augsburg Publishing House.

Bach was a devout Lutheran, although he wrote some of the most memorable music for the Roman Catholic Service. He often headed his manuscripts with the letters, "J. J." ("Jesu Juva."—"Jesus help me") or "S. D. G." ("Soli Deo Gloria"—"In Jesus' Name"). It is therefore significant to receive from the great Lutheran publishing house in Minneapolis a most praiseworthy new and graphic biography of the great cantor.

## PREPARING THE MUSIC STUDENT FOR LESSONS

"MUSIC FOR YOUR CHILD." By William Krevit. Pages, 128. Price, \$2.50. Publisher, Dodd, Mead & Company.

This book is a kind of manual of arms for parents of prospective music students. It might have been called "What Every Parent of a Music Student Should Know." It sets out to answer such questions as "When to Start Lessons," "How to Select a Music Teacher," "What Instrument to Learn." It contains all sorts of musical hints for parents, such as "Playing for Friends and Visitors at Home," and "Practical Hints to Parents on the Practice Period."

As parents in the United States invest, through the years, millions of dollars, it is only sensible for them to find what it is all about. *THE ETUDE* recommends this book highly.



THE HUTCHINSON FAMILY

From the lithograph by G. & W. Endicott, 1843



## Memorizes Quickly

I have a six year old pupil who has taken lessons from me for almost five months. No matter what I give her in her lessons she memorizes every piece and exercise at the end of the week. Knowing the pieces so well she has a habit of looking at the keyboard but I'm hoping the confidence in herself will eventually stop this poor habit. I never had a pupil who grasped things so quickly and I feel I must seek the advice of an expert like yourself to advance her in the best way possible for her future method of teaching. She also transposes her pieces in one sharp and in one flat without difficulty and learns them while still with me, while others of her age have to be given special assistance.

—M. S., California

Your pupil seems to be a very gifted little girl and I understand your interest in her! If I were you I wouldn't worry a bit about her looking at the keyboard unless her eyes constantly stare at it and it hinders the ease and the flexibility of her playing. I rather think it indicates her desire for accuracy, and I feel it will disappear later on. Besides, even concert pianists find it necessary to look at the keys when they play such pieces as the Liszt *La Campanella* and others calling for similar jumps. As to the matter of memorizing quickly, of course it is an asset; but you must be careful because next to advantages it also has its disadvantages. Doing away with the notes too soon often implies carelessness as concerns shadings, tempo marks, accents, and even correct performance of the text. It takes much attention on the part of the teacher, and careful checking is necessary. If you wish this little girl to become an efficient teacher, you can already stimulate her ability to grasp things quickly by explaining the reason of the assignments you give her, as well as a few elementary principles of tone production, intervals, and even harmony. Keeping her interest alive is the best prescription I can recommend for her rapid progress.

## Minors and Majors

Last summer I conducted an interesting experiment by teaching my theory classes minor scales before major. This was done for two reasons. First, more students know major scales through their exercises and early music, so by formally introducing minor scales first there is no block when you return to major. The first kind of scale taught is usually the best remembered, and so minor scales, when taught last, are first forgotten. When the major is taught last, as before mentioned, this already familiar scale isn't forgotten. The second reason is mere logic as the majority of music, orchestral music at least, is written in the minor mode. Why not teach it first. What would your reaction be to the method stated, for theory or piano technique, and would it interfere with good, as well as usual piano pedagogy?

—N. C. C., California

Frankly, I am not in favor of altering the generally accepted way of teaching scales. Neither do I understand your statement regarding early music. Look at the old masters, Couperin, Rameau, Bach, Handel; their works show no favoritism to either mode! As to the "majority of music, orchestral music at least, being written in the minor mode," where did you ever get the background for this contention? Haydn, the creator of the symphony, wrote only according to his inspiration; both modes came up in turn,



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

responding to the moods he was in. The same applies to Mozart and to Brahms whose four Symphonies are equally divided. But let us take Beethoven, greatest of all symphonists: out of nine symphonies, seven are in major, and only two in minor; and even at that, those two conclude triumphantly in major!

Now as to the teaching of scales: I do not believe in giving a student all the major scales first, nor all the minor scales. Neither do I care much for the "parallel" study (starting on the same tonic). To me the most logical way remains the traditional one of studying a major scale, followed by its relative minor scale (one minor third below). Thus a sense of tonality is developed gradually and it paves the way for the study of harmony later on.

As to scales "being forgotten," this should never happen for they are the chief item on a pianist's list of "musts," and this holds good from kindergarten days to the end of his career.

## Shall I Use the Pedal?

I am a fine, natural musician. I seem to have a natural idea of interpretation, although I have never had very much instruction. I am playing Mendelssohn's *Spinning Song* and would like to know just how much pedal to use to get the effect I desire. I think that it is supposed to be a good imitation of the old spinning wheel which makes sort of a little humming noise. Am I right? It seems as though it must be through the aid of the pedal, that such an effect is produced.

—Mrs. W. B. H., Michigan

Well, of course you are right and it is good to see someone concerned with the interpretation of this piece when so many consider it only as a medium to move their fingers quickly in a display of virtuosity. There are two elements in this delightful composition: the song of the spinning girl who evidently is in a joyous mood, and the humming of the wheel in the background. Now, think of those good old days: they didn't have ball bearings

# The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American

Pianist, Conductor, Lecturer,

and Teacher

that can make enormous fly wheels in factories turn at high speeds with hardly a murmur! No. It was the age of jaunting carts on country roads, of skillful handicraft in little villages, of general optimism and contentment. The spinning wheel was powered not by electricity but by a foot pedal and naturally, each time it was pressed down new momentum was given and the gentle purring rose to a slightly higher pitch. You can do exactly the same with the pedal of the piano: use it twice in each measure, shortly and in "touches," so as to avoid confusion. This will also help you to keep tempo and balance, and it will produce the proper "shaded rotation sound." Leave one measure here and there without any pedaling (or only one touch on the first beat), in order to afford contrast.

To you and other round tablers who like "Spinning Songs" (I do myself, very much!), I might suggest those by Raff and Godard. They, too, are charming; and besides, excellent for the fingers. So, go right ahead and hum . . . hum . . . hum . . .

## Wants Finger Exercises

I have worked through two volumes of Koehler, "First Studies," and am on the second volume of Hanon, "Virtuoso Pianist." I did not begin my studies until I was thirty-five years old and I have been at it five years so far. So I am having a rather difficult time. I would appreciate it if you could indicate some further exercises.—R. E. R., Maryland.

As you do not explain in detail what grade you have reached, I can only give you a list from which you can select according to your capabilities. Aloys Schmitt's and Pischner's are good exercises with, or following Hanon. Philipp's "Exercises for the Independence" and "Exercises on the Black Keys" are most valuable at all times and all ages, as are the difficult "Fifty-one Exercises" by Brahms (yes, the great Johannes himself!) and the "Essential Exercises" by Ernst von Dohnanyi. For octaves, I recommend Kullak's "School of Octaves," and also Doring's excellent book. And if you want a work which covers the entire course of pianistic study from the first grade upwards, no finer collection could be found than Dr. William Mason's "Touch and Technic for Artistic Piano Playing." Although written years ago, this remarkable opus has lost none of its value and remains astonishingly modern and up-to-date.

## Uses Shoulders too Much

I have a pupil, a sixteen-year-old girl from a farm home, physically strong and healthy, who has done much of such work as hoeing. To this fact I attribute her over-use of her shoulder muscles in playing, especially chords. She is talented and has time for practice; she went through Williams' "First Year at the Piano" (doing excellent work) in about three months, so has not had time for development of style to keep pace with her knowledge. I should be grateful for suggestions for exercises to overcome the "push" of her shoulders beyond the lifting, relaxing exercises for wrists which I have been giving.

—(Miss) A. G., Canada.

Undoubtedly this over-use of the shoulders comes from the habit of bending the upper part of the body as in hoeing, or raking, on the farm. No special exercises are needed in this case, apart from special and continued attention on your, and the student's part regarding the position of the shoulders. They should remain completely steady during practice periods, with motion confined to fingers, wrists, and elbows. Very rarely are the shoulders used in pianistic performance any way, except in rare instances and for massive, fortissimo chords. Your student's trouble is really a minor one, which a little attention will easily eliminate.

## Basic Technical Foundation

I am seventeen years of age and have been studying piano for about a year and a half. I have always loved music, and I used to beg my mother to play the piano for me when I was small. I had to discontinue my piano lessons at about nine years of age, when my father died. Then about a half year ago my cousin, who has done graduate piano study at Juilliard, began teaching me. I advanced by leaps and bounds. I was filled with a burning desire to become a concert pianist, and my cousin seemed to think I had the ability to become one if I could make up all the lost time. She said I needed a basic foundation in technic before I could possibly make anything. When my cousin moved I gave up all my visions of becoming anything. No teacher was available. Do you think I can develop technic by myself? If so, what do you suggest for me to study as a basic foundation? Also, some people have told me that if I make music my profession I will not love it as I would if it were just my hobby. I don't think this is so; what do you think?—M. B., Georgia.

I'll answer the last question first: don't be disillusioned or deceived by anyone's fantastic viewpoints! If you love music, if you feel sure within yourself that you have the talent and ability and above all, that it is decidedly your life's calling, by all means make it your profession. As you go along it will become more and more challenging and fascinating. If for the time being you are without a teacher, what you need is a work dealing with the basic foundation in technic which you wish to acquire. Of course it should provide text and illustrations as well as exercises, presented in such a way as to be almost a substitute for a good teacher constantly watching at your side. Once more I will repeat the advice contained in the last paragraph of my answer in this issue to R. E. R., Maryland: turn to the most valuable books by Dr. William Mason. You will not be disappointed.

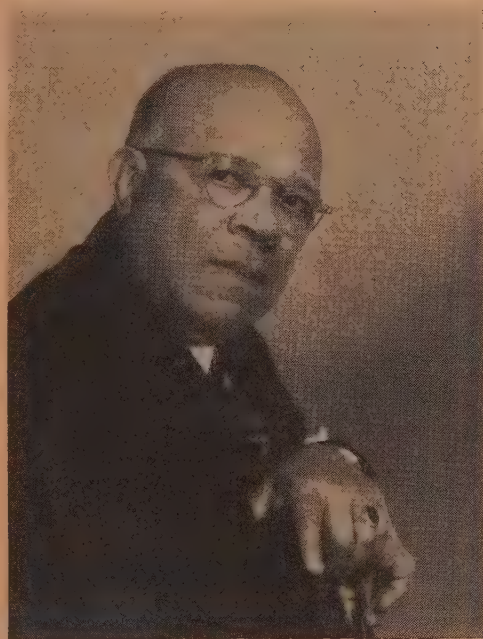


# My First and Last Lesson With Ignace Jan Paderewski

by J. Rosamond Johnson

Noted Musical Educator, Composer, and Actor

AS TOLD TO ARNOLD J. IRWIN



J. ROSAMOND JOHNSON

**F**ATHER was a clergyman and mother was a school teacher. They gave me a very fortunate background back there in Jacksonville. They continually pointed out that if we wanted opportunity to go ahead in the world, we would have to work to find it. I never have stopped working. I am busier today than I ever have been in my life, and have just written a new musical show. Instead of writing fifteen or sixteen musical numbers, I have provided forty, so that the manager and the director might select the ones desired. But I am ahead of my story. As a boy I figured that I would have to learn a trade to help me pay for my musical education, so I learned the trade of cigar making and at the same time studied the Spanish language.

"When I went to Boston to study at the New England Conservatory, I got a job as a cigar maker. This was in 1890. The boss in the little store was a keen business man. I made cigars in the window, with a Mexican fellow worker. Every time a customer came in the door, a little bell under the work bench rang. It was our signal to start talking aloud in Spanish, and the boss would call out, 'Buy my Havana panatillas, made by real natives!' They were called 'Havanas' because there was a sprig of *vuelta abajo* tobacco in each cigar. I did not like the work and soon got a job as a bell hop in the then fashionable Hotel Brunswick.

"Meanwhile, I had been in my glory, studying music at the Conservatory in my off hours. My teachers

"Who's Who in America," with its characteristic directness and accuracy, presents the following outline of one of the best known and respected composers in America.

Johnson, J. Rosamond, musician, composer; b. Jacksonville, Fla., Aug. 11, 1873; s. James and Helen Louise (Dillette) J.; began in music under mother at 4; student New England Conservatory of Music, and in Europe; piano with Charles F. Dennee and Mme. Dietrich Strong, organ with George Whiting, harmony with Carl Riessman and Davenport Kerrison, voice with William Dunham and Clarence B. Ashenden; (hon. A.M., Atlanta U., 1917); m. Nora Ethel Floyd, of Jacksonville, July 3, 1913; 1 dau., Mildred Louise. Professional debut, Boston, 1894; supervisor music pub. schs., Jacksonville, Fla., 1896-98; toured in vaudeville in U. S. and Europe; dir. music Hammerstein Opera House, London, 1912-13, Sch. Settlement for Colored People, N. Y. City, since 1914, also trustee same; dir. singing orchestra for Mrs. Emelie Haptood's Colored Players, Garden and Garrick theatres, New York. Served as 2d Lt. 15th Inf., N. Y. N. G., 1918. Mem. Song Writers' Protective Association, the American Society of Composers, Authors and Publishers, and the Composers, Authors Guild. Composer of music for Cole and Johnson's "Shoo-Fly Regiment," "Red Moon," Bert Williams' "Mr. Load of Kool," also arrangements of Negro spirituals and over 300 popular songs. Joint composer of comic operas, "Humpty Dumpty," "Sleeping Beauty and the Beast," collaborated with Louis Hirsh in "Come Over Here." Arranger of the "Book of American Negro Spirituals." Made sub-chief Iroquois Indian Tribe, 1921. Mr. Johnson's career has been so varied and unusual, however, that his own story of the highlights in his very active and productive life is best told by himself. It is necessary only to add here that his brother, the late James Weldon Johnson (1871-1938), author, diplomat, and humanist, with whom J. Rosamond continually collaborated, was awarded the Spingarn Medal for his valuable services to the race.—EDITOR'S NOTE.

were among the most celebrated music teachers of the day, and my mind was constantly on music. I studied piano, composition, voice, pipe organ, and developed an appetite for the classics that was insatiable. During my working hours at the hotel I found there was always time to think and dream about music. After hours I worked and practiced 'way into the night,' at the Conservatory and at home, where I lived.

"One day the great Ignace Jan Paderewski came to the hotel on his first tour of America. He looked so different from any other man I had seen that my eyes just 'popped' every time he went through the lobby. He was tall, serious, stately. His great mass of beautiful hair, which fringed out from under his high silk hat, attracted everybody's attention. I know that he practiced hard every day, in his rooms. There was very little opportunity for me to hear more than a few notes, now and then. The discipline of the bell hops was pretty strict. We went where the bell captain sent us, and nowhere else.

"Finally, one day, temptation became too great and I got the biggest pitcher of ice water I could find and went directly to the Venetian Suite, occupied by the great virtuoso. I went right in, as if I had been sent for, and said, 'Mr. Paderewski, here's your ice water!' He stared at me—then he smiled. So I put the pitcher

of water down and went straightway to his Steinway Grand. It sort of hypnotized me at first, but then got myself together and played Paderewski's *Minuet*. Mr. Paderewski couldn't have been more surprised. A Sioux Indian in full war paint and feathers had started a war dance. I gave him a glance and saw that he was smiling, and very much interested, so I kept on playing. I felt mighty fine and happy when he put his hands upon my shoulders and began indicating how certain passages should be played. Finally, he pushed me aside and played the *Minuet* for me. Every note seemed like a jewel to me. Just as he was about to finish, his manager came in on the scene, and woe he mad! He just hollered at me in a foreign language and backed me out of the room. Then he went to the bell captain and had me fired. The next day the manager of the hotel hired me back. The real reason why I got my job back was that I had promised to play the piano that same night at a card party for the manager's wife, and when I told her that I had lost my job, she said, 'Rosamond, don't worry.'

## A Classic Paradise

"Meanwhile, at the Conservatory I was in a paradise that ranged from Bach to Brahms. Everywhere I turned there was the beauty of musical treasures, memorized very rapidly. At the same time, my mind was flooded with melodies and I was anxious to learn how to write them in the most impressive and effective manner. In addition, I had a desire to develop my voice to acquire an understanding in order to compete for the voice. Many young students who are gifted find themselves in a similar position. The decision is a very important one. This should not worry them, however. The solution usually comes about in a mysterious manner. Their gifts and destinies will point out the right way. They should keep on working, and they are sure to find their right places.

"I returned to Florida and found a good position as Supervisor of Music in the public schools. There I found a large number of pupils who didn't need too much encouragement to take an enthusiastic interest in music. Then, my brother and I felt there were more opportunities in the field of music in New York. When we started our professional work there, things were not any too easy for musicians, song writers, and performers. In the old days, Blind Tom attracted much attention. Mme. Siseretta Jones, 'Black Patti,' and Mme. Flower, 'the Bronze Melba,' sang in vaudeville or in musical shows, or in the popular priced theatre. Today, of course, we have Marian Anderson, Roland Hayes, Dorothy Maynor, Paul Robeson, and others appearing in the great concert halls of the world.

"I left the New England Conservatory and adapted my talent, for the time being, to Tin Pan Alley. My favorite composition is the Negro national anthem, *Lift Every Voice and Sing*. My brother, the late James Weldon Johnson, wrote the words and I wrote the music. It is sung in all of the schools in the Southland and on many occasions, in the North.

"I met Bob Cole and we formed the partnership of Cole and Johnson. My brother wrote many of the lyrics. For years, Cole and Johnson was one of the most successful acts in vaudeville. It was the first of its kind to appear in full evening dress. The Steinway Company provided us with a piano everywhere we went. Cole was a high class, popular comedian. I played the Paderewski *Minuet* and other brilliant piano selections and sang serious songs in English, French, and German. Then, at the end of the act we turned to ragtime, which was the granddaddy of jazz, jive, swing, and boogie-woogie.

## Successful Tours

"We toured the United States and Great Britain appearing before royalty. The thing that impressed me most was the respect shown by an English audience to Samuel Coleridge-Taylor, composer of serious music. It was at the Strand Theatre, where Kerker's "The Belle of New York" was playing. The curtain went up and the performance was just about to begin. Samuel Coleridge-Taylor came in and the conductor acknowledged him and held up the performance until the composer was seated. (Continued on Next Page)



# My First and Last Lesson with Ignace Jan Paderewski

(Continued from Page 193)

"Cole and I wrote many songs which were hits. They were sung by Broadway stars of the day. Among our songs were *Under the Bamboo Tree* (Marie Cahill); *Louisiana Lize* and *I've Got Troubles of My Own* (May Irwin); *Maiden With the Dreamy Eyes* (Anna Held); *Lazy Moon* (Lillian Russell)! *Nobody's Lookin' But the Owl* (Christie MacDonald); *Stockings* (Fay Templeton). Our musical shows, "Castles on the Nile" (Bert Williams), "Red Moon," "Shoo-Fly Regiment," were all successes during the 'Gay Nineties.'

"I have always been interested in Spanish and Spanish-American music. I was the original musical editor of the Spanish-American catalog of the E. B. Marks Company, now one of the largest catalogs of Latin music in the world. There is a distinct difference between Spanish-American music and American Negro music, although there is some rhythmic bond. The gamut of Negro music in our country ranges from the depth of sincerity we find in our Southern states to the fictitious imitations of real Negro musical concepts. In Spanish-American music we find echoes of the undulating rhythms of Castile and Toledo, mingled with the crisp and spirited melodies of the Latin American lands in which the folk themes of Indian and Negro nationals have a very significant part.

"After my experience in vaudeville and in producing musical shows, I gave most of my time to creative work and to editing. However, during the First World War, I was appointed Music Director of the Negro Music School Settlement in Harlem. The school became a canteen and club, with sleeping quarters for soldiers and sailors, many of them en route to the front, overseas, and at times discipline was difficult in that very active institution. But as soon as I was made a Second Lieutenant in the Fifteenth Infantry of the New York National Guard, I found that they quickly responded to my commands. The late Mr. David Bispham, who I consider the greatest of all American-born opera singers, took a great interest in the school.

"In later years I have been enormously interested in the histrionic ability of the Negro; many plays since 'Porgy and Bess' have revealed his great native talent as a tragedian and as a comedian. I have appeared in straight roles in 'Mamba's Daughters,' 'Cabin in the Sky,' and was the *Lawyer Fraser* in 'Porgy and Bess.' The Negro is learning that in the drama the highest art is in the presentation of verities—the truthful representation of the Negro in real life. As in the case of all other races and peoples, he has learned that tears and laughter come from reality and not from caricature. He has learned to weep at the sorrows of his people and he has learned to laugh at his own weaknesses and blunders, with the wit which is purely Negroid. This possibly started with the late Bert Williams, one of the greatest of American-born comedians, who for years kept audiences in the leading theaters of Broadway in screams of laughter. Up to the time of Williams, most of the comedians, white or black, who

played Negroes, were the farcically monstrous imitations which came down from the absurd 'Mr. Bones and Mr. Sambo.' Williams was different; his complexion was light in color and he used burnt cork, but he used it in such a way that it never concealed the expression on his face. Anyone, who in song or monologue, holds the enthusiastic interest of an audience for half an hour is an artist, and Williams did this nightly.

"It is highly gratifying to me to note how fairly and impartially Negro artists are received on the stage in this day. The compositions of Harry T. Burleigh, the late Nathaniel Dett, and William Grant Still are splendid instances of this, and I am very grateful for the way in which my own compositions, such as *The Awakening*, *Since You Went Away*, *Song of the Heart*, *Three Questions*, *I Told My Love to the Roses*, and *The African Drum Dance* (for piano and symphony orchestra) have met with favor.

"I quote from the case-history-preface on the Origin of Negro Music in my book, 'Rolling Along in Song':

'Go back, musical youth of America,  
Back to the songs of a lowly people!  
Hold fast their idioms,  
Nourish—and rock them  
In the cradle of American music.'

## "God's Apostle of Music"

(Continued from Page 187)

enabling him to buy the Mission Home and establish an industrial school. The movement became one of the foremost private charities of Boston.

In 1869 he joined hands with Patrick Sarsfield Gilmore in organizing the spectacular "National Peace Jubilee" of gargantuan dimensions.\* Ten thousand school children, a national choir of ten thousand, an orchestra of one thousand instrumentalists (one hundred red-shirted Boston firemen with sledges to point on anvils for Verdi's *Anvil Chorus*), a large military band, a huge organ, and Gilmore's favorite tympani, which consisted of artillery electrically fired from the conductor's stand comprised this huge undertaking. Music of the great masters made up a large part of each program. The Coliseum seated fifty thousand people and covered nearly three city blocks. It was packed with auditors, and crowds outside were said to be as large as those in the building.

This gigantic musical enterprise, like its successor, the World's Peace Jubilee in 1872, with a still larger chorus of twenty thousand, and visiting bands and conductors from many European countries, was taken very seriously by the Boston sophisticates. In its honor the sacred Boston Transcript came out with a special "Jubilee Edition." Most business houses observed a holiday. Edward Everett Hale offered prayer. Ralph Waldo Emerson and Lowell Mason were honored guests. As tone-deaf President Ulysses S. Grant entered the Temple of Peace, fifty thousand spectators stood up and cheered, while a choir of ten thousand sang, *See, the Conquering Hero Comes*. Gilmore applauded Tourjée's part in organizing the huge choruses in extravagant terms.

Meanwhile, Tourjée was expanding his

great work with the New England Conservatory. He acquired the large St. James Hotel, greatly increasing the size of his school and also dormitory quarters for five hundred young lady students. To perpetuate the Conservatory, Dr. Tourjée incorporated the school giving away an estimated million dollar investment, for the education of future generations. In his own words, he had "dedicated it to God and consecrated it by daily prayer." The school had the patronage of the leading social lights of the American Athens, although Tourjée and his family never sought to be identified with society. He loved and preferred the common people.

Dr. Tourjée was a personality with distinctive characteristics. He was below medium in height and bald, except for a fringe of dark silken curls across the back of his head. He had a full beard, fashionable in that era. His personal charm and magnetism were great.

Though not ordinarily a careless dresser, he gave little thought to clothes and less to money, except as it aided him in many worth-while projects. He was known to have spent an entire night in prayer over a financial problem, and somehow, his prayers were answered and the need met. As his conservatory continued, many able pupils were developed. Among them was Lillian Norton, whom Tourjée discovered singing in his church choir. Later she became the famous prima donna, Lillian Nordica.

Tourjée, although the possessor of only a limited formal education, was showered with honors. Wesleyan and Middletown colleges granted him the degree of Doctor of Music. From London came a Fellowship in the Society of Science, Letters and Art. He became Dean of the New College of Music at Boston University, and his published "Plea for Music in the Public Schools" was made a public document by the U. S. Department of Education.

Dr. Tourjée's religious tendencies led him to join Moody and Sankey in their great revival meetings in Boston, in 1877. He organized a chorus of two thousand for the occasion. He composed much sacred music and compiled the hymnals, "The Tribute of Praise" and "The Lesser Hymnal." His best known hymn is *Savior, Thy Gentle Voice*. His text book, "The New England Conservatory Method," was, in its day, a leading work in its field.

Dr. Tourjée is given the credit of being the first to organize musical educational tours of Europe. He chartered ships accommodating several hundred passengers. They were known as "Tourjée's Musical Parties." Music rang throughout the ship, from morning to night. They visited musical centers in Europe, attending concerts and operas. Many cathedral choirs gave concerts in their honor. These summer trips worked wonders in quickening his purpose in giving him renewed strength. He never was an over-robust man and in 1891 the burdens of his unendowed school wore heavily upon him and undermined his health. For more than a year he was a wheel chair invalid, though he continued to direct the affairs of the Conservatory.

On the morning of April 12, 1891, a beautiful day, his students were gathered in the chapel, for prayers. An assistant, in broken tones, announced, "Dr. Tourjée passed away this morning." There was an impressive moment of silence. Then came an outburst of unrestrained sobbing.

When Dr. Dwight L. Moody heard of the leader's death, he said, "It is not true. Eben Tourjée will never die."

One of his statements has a prophetic significance in this world of confusion today. Note the following.

"Slowly, slowly, the earth comes to its place and makes a chord with heaven.

"Slowly, slowly, to the measured sound of spiritual music, there goes 'round the world a golden bond of brotherhood.

"Let the love of sacred music pervade men's hearts universally, and how long would the jarring, clashing elements, which now so grievously afflict a sin-cursed world, remain."

In his charge to the first graduating class of the New England Conservatory, Dr. Tourjée revealed his high motives and ideals.

"I charge you to wield the forces at your command only in behalf of the highest and holiest uses. Be loyal to your art; be it your mission to make it entirely servient to purity, to the advancement and culture of humanity. In your hands may it ever be a reformer, an educator, a symbol of all that is beautiful and noble and good."

## Musikwiz

IS IT TRUE OR IS IT FALSE?

by Anne Lowell

Mark with "T" the correct statements; with "F" the false.

1. *Papageno* carries on his fantastic antics in "The Magic Flute."
2. *Semiramide* was Queen of Assyria.
3. DeKoven's "Rip Van Winkle" is called a folk-lore opera.
4. The *Jewel Song* is a favorite aria from "The Crown Diamonds" by Auber.
5. *Marie* becomes the wife of *Hans* in "The Bartered Bride."
6. *Little Buttercup* was Puccini's "Girl of the Golden West."
7. *Pooh-Bah* sailed heartlessly away from *Cho-Cho-San*.
8. *Lakme*, a Brahmin's daughter, saved her lover's life, then died to set him free.
9. Devils hoof accomplished the downfall of *Faust*.
10. *Yum-Yum* lived in the Kingdom of *Titipu*.
11. Madame Schuman-Heink's singing of *Silent Night* was heard round the world.
12. The *Gingerbread Children* sing a merry chorus when released by *Hans* and *Gretel*.
13. *Home to Our Mountains* is an exquisite duet sung by *Manrico* and *Azuena*.
14. Victor Herbert composed "The Merry Widow."
15. Lawrence Tibbett first achieved operatic fame in singing the role of *Falstaff*.
16. "Fidelio" is the best known of Beethoven's six operas.
17. "The Jewels of the Madonna" is based upon biblical history.
18. The *Soldiers Chorus* is sung by *William Tell* and his followers.
19. The "Poet and Peasant" Overture is considered by critics Von Suppe's masterpiece.
20. The oratorio "The Redemption" depicts the poignant crises in the Saviour's ministry.

(Answers on Page 233)

\* In The Etude for January 1945 (Page 24) our readers will find a lengthy article on the sensational Tourjée-Gilmore festivals. They also are mentioned in an article in The Etude for April 1934 (Page 217).



# Mood Essential in Musical Interpretation

by Velma Blauvelt

"IF A SINGER can make the text of a composition part of himself, the expression will take care of itself." . . . Smallman.

I invite your attention . . . or study, if you will . . . to a consideration of *mood* and its important place in our vocal equipment, whether applied to solo or ensemble.

As we all know, an audience will unconsciously reflect the emotions and moods which a singer expresses; so it is here where the singer's imagination, or the power to create a mental picture, is of the greatest value.

Apparently insignificant details lead to excellence in performance. So learning to vocalize with different degrees of touch or intensity, portraying different moods, such as sorrow, joy, peace or tenderness, one's work can be perfected to the point of loveliness. For warmth of interpretation it should come spontaneously, however, and not through copying someone else. This will impart finish and super-excellence to your performance . . . especially in choral singing because here the true essence of your soul will be revealed.

There is a dominant mood in every composition, and it is our duty to find it. We should constantly strive for tone color in musical verse and in expression of our countenances. Just this small per cent of effort on a singer's part makes a pleasing effect upon the hearer. Indeed, it has a very strong bearing on the final result of true artistry.

## The Importance of Interpretation

While performance is largely physical, interpretation is purely mental and psychological. So we should perfect our work to the point of loveliness through any means, however small, as we give it our own interpretation.

A poem may have an entirely different emotional effect upon different persons. Now, if this be true of words, how much more must it apply to music! And how much more to words and music together! Perhaps the combination of these two makes the strongest emotional appeal that we know of, and an individual's response depends upon his temperament, intelligence, and equipment.

In his book, "Interpretation in Song," Harry Plunket Greene has written, "The further the singer advances in his art, the higher the place which study takes in comparison with performance."

Individuality is a singer's greatest asset. And the more use he makes of this asset the greater his responsibility to the public. In every language, as we are aware, there exist not only thoughts, but feelings. For instance, when we sing *Drink to Me Only With Thine Eyes*, we express not only a thought but deep feeling back of it. Because of this, singers should learn to vocalize with different degrees of touch or intensity from *pianissimo* to *fortissimo*, by coloring with different moods such as admiration, tenderness, entreaty, bitterness, or joy.

Says Greene, "Interpretation is the highest branch, after the creative, of every art. But the singer has greater privileges than his fellows; for it is given to him to interpret to his fellowman the great human emotions in the language of the poets, ennobled by music. How to express those emotions in that language in the finest way is the fascinating problem before him. . . . Every time he sings, he assumes the guardianship of another man's property. It is committed to his care on trust and on him may depend its fate."

In the study of expression, therefore, we should hold it of first importance to form the habit of determining its purposes both in type and extent. And we should continue this analytic process until our minds work with freedom and spontaneity. This will effectually prevent imitation, and will do much to secure individuality and genuineness in interpretation. And, while we interpret, the position and movements of our

bodies should indicate our attitude of mind and progress of thought.

Choosing from all human emotions, Chamberlain and Clark have designated six in particular as definite types for practical classification, just as there are seven cardinal elements in colors: normal feeling, enlarged or elevated, suppressed, oppressed or covered, stern . . . severe . . . hard, and agitated. These feelings are, of course, expressed in slow movement for gravity which is adapted to descriptions, scenes of incidents that are sad, slow-moving, and grave; fast movement to express fun and lightness of thought, cheer, enthusiasm and boldness, and prompt decision.

It is interesting to note what different musicians say in defining accent or rhythm in song . . . a very important feature in the production of mood. Coward tells us: "Obtain contrasts by the use of dynamic or masculine and emotional or feminine accents." Robertson speaks of emotional accents as "stroked, fondled," and so forth; playful accents as "light, tripping" and so forth; and dynamic as "struck or dramatic." Another musician speaks of accent as being pressed or hammered, or prayer and command. And Smallman-Wilcox argue that in good choral singing the "important words always receive an accent."

The most characteristic and determinative tones in any key are the tonic and the dominant, in speech as in music, and they are a fifth apart. Animation, vivacity, triviality, airiness, brightness, ideality or excitement, intensity, eagerness . . . are suggested by high keys and are naturally associated with rapid movement, as just stated. While the commonplace . . . not especially emphatic . . . is expressed by medium keys. These naturally fit a medium rate and are used mostly by mezzos and baritones. Gravity, seriousness, pathos, and certain forms of deep intensity . . . as, for example, strong determination . . . are rendered in low keys and are best suited to altos and basses. Almost of necessity a slow movement is required, as the vocal organs cannot act with as great rapidity as tenors and sopranos in the lower tones.

## Successful Musical Careers

If we would study music as an art, we must become artists. That is, we must be imbued with the highest love for and the best understanding of what we study. To make it a refining, elevating medium, we must be not merely singers; but must strive to become thinking as well as feeling musicians.

If the history of a given piece of music, from its origin through all its stages of elaboration to its execution and interpretation by some master artist, could be fully written, we should find that such a history is simply a series of correlated mental processes. Those subtle elements in a musical performance, which make possible a clear and effective presentation of the emotional and intellectual content of a work, can be mastered only by a practical acquaintance with logical thought. In fact, the art of interpretation is but another name for the art of thinking.

In order to make our musical careers successful, we must give our entire time, labor, and attention to them. The process, however, is necessarily slow and we are sometimes unaware of it until all at once we

awake to our progress and realize that our untiring efforts have at last borne a precious reward.

Our life experiences, too, have much to do with our interpretation of songs. Suppose we compare two renditions of *The Lord's Prayer* by two sopranos. The younger may be superior in technique; but her emotional depth has not yet been developed. On the other hand, the second artist has lived and experienced life; so can give her audience something more than what appears in the score. Thus she wins the audience to the beauty and depth of the meaning of the prayer. If music is not positive, it is stupid; so let us perfect our work to the point of depth and beauty, no matter how small the task. Don't copy! Let interpretation come through self, even though you make a mistake.

Father Finn has introduced the word "melos" into singing and defines it as that which gives a grace, charm, and velvety smoothness to any and everything to which it is applied, thereby intensifying atmosphere. A good thing may gratify; but we must work for fascination, too.

## Mental Control

In order to establish mood successfully, the whole voice is enriched by mental control. So let us avoid accent when we jump to a higher note. Quality must not change capriciously if we would sway the public.

*"Tender-handed stroke a nettle,*

*And it stings you for your pains.*

*Grasp it like a man of mettle*

*And it soft as silk remains."*

Don't let yourself fear when facing an audience, as fear will paralyze effort, and failure may be the result. Both in solo and in choral singing masculinity of the doing . . . boldness and daring . . . the very audacity with which an extreme effect is produced . . . carries success with it. So let us never attempt a daring thing feebly or by halves.

Diction is also very important in conveying mood. It consists not only of clearness in articulation, but in the inflections and shadings which bring out the thought clearly and make it a living thing. Mobility, too, of facial muscles is a great help in accentuating good articulation and also brings out the mood more definitely; for as the singer performs, the listener uses not only his ears, but also his eyes. And, as for the ideal choralist, he learns a piece so thoroughly he becomes a reflex of the conductor's wishes. He also becomes so imbued with the mood of the work he can sing without any guidance from the conductor. It is a singing within, the ethereal essence of a soul, which is then revealed.

We as musicians must discover the central idea in every composition, together with its contrasts and climaxes, so as to present it to the audience through the technique of the composer. The musical artist chooses dynamics, just as a painter chooses light and shade for contrasts. The musical artist must search until he has discovered in his composition its innermost meaning, and he must use his powers of idealization in interpreting the work of a composer. If he can ably bring out the beauty of a song, he is truly an artist.

However, there is more to music than being a clever artisan. We must possess the ability to make runs and trills and other graces of the vocal art, of course; but it is the intellectual ability to imbibe the composer's meaning, the soul which is affected by the music and responds to it intelligently that counts in the end. The eye, the face, the body, the tone, the attitude . . . all work together, and the result is a coördinate, feelingful interpretation.

## VOICE



# Floating Music Box: The Calliope

by Arthur E. Yohalem

ONE HOT summer day in August, 1856, the rocks and rills of the sleepy Hudson River Valley echoed and re-echoed the piercing notes of *Way Down Upon the Swanee River*. People dropped their work and rushed down to the river bank, curious to learn the source of the music, and found the steamer "Glen Cove" tooting a calliope and serenading the countryside from New York to Albany. Imaginative spectators tagged this new contribution to American music a "floating music box," a name every bit as appropriate as Calliope, the Greek epic muse after whom the poetic-minded inventor had christened his raucous creation.

Although the ear-splitting tunes of the calliope have long been synonymous with the circus, the origins of this rapidly antiquating instrument stem from the mid-nineteenth century era of steamboating. The inventor, a successful Worcester, Massachusetts, beekeeper named Joshua C. Stoddard, was blessed with a mechanical ingenuity that was to lead to patents on horse-drawn hay-rakes, a fire-escape, and a fruit-parer. He had become interested in steam whistles when he discovered that the depth of the whistle bell could be varied and pitched to produce a desired musical note. By developing a special valve for the admission of steam into a whistle, and by arranging whistles in series, Stoddard was able to render the seven notes of the diatonic scale. His next step was to improve on the idea behind the music box by varying the shape of the pins pegged in a revolving cylinder to produce whole, half, quarter, eighth, and dotted notes. The pins, in turning, lifted valves and admitted steam to the whistles, and the result was a staccato melody. Patenting his idea in 1855, Stoddard formed the American Steam Music Co. in Worcester to produce and market the device.

## Popularity of "Steam Music"

In August, 1856, this concern mounted a model on the side-wheel tugboat "Union" and gave a public concert, touring New York harbor to sell the idea of "steam music" to passing steamboat owners. The interest-getting possibilities of the calliope were immediately noted by S. H. Townsend, owner of the independent steamer "Glen Cove" which was having an unsuccessful season on the Hudson River. This was a period of rife competition when gaudy posters proclaimed the merits and claims of rival steamers and when runners were used to secure passengers. In addition to normal competition from the entrenched Day



HAGENBECK-WALLACE CIRCUS CALLIOPE, 1909

The player is seated, while the fireman for the steam-boiler is standing on a special platform at the rear of the elaborately carved parade wagon.

**EXCURSION—CALLIOPE.**—The Steamer UNION has been chartered for a few days for the purpose of EXHIBITING THE MUSICAL STEAM CALLIOPE, the greatest invention of the age, and which has created so much admiration in some of the Eastern cities. The Union will leave Pier No 3 North River on WEDNESDAY, THURSDAY, FRIDAY and SATURDAY of the present week, at 9 o'clock a. m. and 2 p. m., if fair weather, landing at the foot of Robinson, Spring and Amos-sts. at 10, 20 and 30 minutes later, each trip, and will make excursions up the River or down the Harbor, for the purpose of demonstrating the majesty of the instrument. The music is produced by steam, and although it may be heard for a distance of ten to twelve miles, the instrument, to be appreciated, must be seen. Fare 50 cents.

JONATHAN DAY, Astor House.

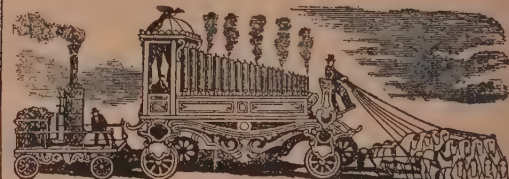
P. S.—The subscriber is sole Agent for the sale of the above instruments, and he invites Steamboat and Railroad Agents to make an examination while in this vicinity.

THE GREATEST INVENTION OF THE AGE!

An advertisement in the New York Herald, August 8, 1856.

## REED AND BRASS BANDS!

In Golden Chariots, and drawn by teams of superb horses, and



## A GRAND STEAM PIANO!

Whose wondrous music can be heard four miles. This rare and costly instrument was manufactured at Berlin, Prussia, and was first played before His Majesty, Emperor William, and the Crown Prince. No conception of the entrancing power and beauty of its tones can be conveyed, which are pronounced sweeter than the music of the spheres.

The whole CAVALCADE, CARAVAN, and moving scene of old-time splendor, equipped and illuminated with BRILLIANT BANNERS, GORGEOUS COSTUMES, ELEGANT FLAGS, and EXPENSIVE PARAPHERNALIA, forms such a grand display of grandeur and STUNNING SENSATION as will not be seen again in a lifetime.

## The Monster Novel Procession

Through the principal streets, will always occur

Each Day, About 10 to 11 O'clock A. M.

### THE EMPEROR WILLIAM'S STEAM PIANO WITH THE GREAT EASTERN CIRCUS (1874)

As most circus calliopes were manufactured in Cincinnati, Ohio, or Evansville, Indiana, His Majesty, Emperor William, probably never heard this one.

the "Glen Cove" was sold for use on the James River, Virginia, where it was burned during the Civil War.

The "Glen Cove" had been competing with the "Armenia," which decided not only to adopt an opposition idea but to improve upon it. In 1858 the "Armenia" was furnished with a calliope specially built for the ship and more than twice the size of the "Glen Cove's." Equipped with

thirty-four whistles, the bells ranging from one inch to six inches in diameter, this model also had a piano-like keyboard which could be played manually. But the makers had outdone themselves with this improved "steam piano," for the demand on the "Armenia's" boilers to supply power for the calliope proved a major problem. When the vessel had a head tide and needed steam for its main engine, it was soon discovered that the boilers required more and harder firing if the calliope was in operation. Deciding that the results of furnishing passengers with a novelty did not justify the expense and operating problems, the "Armenia's" owners junked their calliope.

It was eighteen years before the calliope was again heard in Eastern waters. An improved instrument, with a modified steam intake, had been manufactured for display at the Philadelphia Centennial Exposition of 1876, and this was subsequently installed on an excursion steamer, the "General Sedgwick." During the next ten years the shrill-pitched music of the steam piano was constantly associated with this vessel, and when the "General Sedgwick" was sold in 1887 to be re-decorated and renamed "Bay Queen" her new owners removed the calliope as too identifying a trademark. On the Upper Mississippi, (Continued on Page 228)

Line steamboats for traffic, Townsend had found that the public displayed a marked apathy towards his vessel because its engine had been taken from the ill-fated "Henry Clay," which had lost sixty passengers in a disastrous fire. Employing the calliope as a combination drawing-card and entertainment feature, Townsend placed the machine on board and soon doubled the "Glen Cove's" daily passenger load, for people were eager to ride with the new "floating music box." At the end of the season



AT the present time, organists are being called upon more and more to advise the authorities of churches, schools, colleges, and other public buildings, regarding the selection of new organs. It is well for the organist to be prepared to give the proper information on this most important subject. Recently, I have been called upon for advice more frequently than for many years. The reason, of course, is obvious. Now that it is possible to get materials, many new churches, chapels for colleges, and auditoriums for schools are being built. New organs are being installed in most of these buildings. One prominent architect stated recently that he himself is designing thirty-four churches in that many communities across the nation. Millions of dollars are being spent on organs and I believe that there will be much more money spent in the next few years.

### Design and Placing of the Organ

There is much to be said regarding the design of organs. Should the instrument be of classical design? Or should it be along the lines of the modern American organ? These are interesting questions, and I hope to discuss them at some future time, also I shall discuss various specifications. In this article, however, we will not go into technical detail. Primarily, it is important that the organ be well placed in the building; it must have a chance to speak. There are many famous organs in auditoriums and in churches that are buried in back rooms or that are placed in towers; as a result, these organs cannot be heard to best advantage. The ideal situation of course is for the instrument to be placed out in the open where it can be heard. In such a situation the instrument does not have to be on high wind pressure with overblown pipes. Organ builders should refuse to build an organ which is to be badly placed.

During the twenties organs were built in rapid order for motion picture theaters. Most of these organs consisted only of Vox Humanas, Flutes, and Strings; added of course were traps and bird whistles. How we hated those instruments! They never should have been called organs. Fortunately, that whole idea of organ building is out of date.

### The Importance of Ensemble

An organ to be effective should be designed to fit the particular building in which it is to be played. Organs designed for a church or an auditorium should have the following fundamental requirements:

1. They should be effective for use in the accompanying of hymns for the choir and congregations or for mass singing in an auditorium.

2. They should be effective for use in the accompanying of anthems for the choir and soloists, and for accompanying small or large choruses in auditoriums.

3. They should be effective for use in the playing of preludes, offertories, postludes, and solos.

It goes without saying, that for the most part organs must have an ensemble. What is an ensemble? Some people think that a number of eight foot diapasons make an ensemble but we know that that is *not* true. It is the homogeneous blend of one set of pipes to another with the correct harmonics into a cohesive sound that makes an *ensemble*. There have been so many organs built, small and large, in which the builder has not even considered the ensemble. When made without thought of relation to each other, very beautiful solo stops, French horns, Vox Humanas, Flute Celestes and all the other, as important as they are, do not make an ensemble; they are merely different pipes playing together, mixing no more than water and oil. To have an ensemble, an organ must have a cohesive sound on each manual, and each manual must blend into the whole with a properly related pedal organ independent in itself.

### The Pedal Organ

In passing, it is interesting to note that in recent advertisements in organist's journals, a great American organ builder advocates that more thought be given to the design of the pedal organ. If a pedal organ is properly designed, it should not be necessary to use pedal couplers except when one wants to have exactly the same color in the pedals as he has on the manuals. On one great organ soon to be built, the builder and the organist at first considered leaving out the pedal

couplers entirely. The pedal organ is to be straight, and has everything on it that is necessary for the proper balance; however, it has been decided, we understand, to have the couplers anyway, and I think that this is a wise decision, for the organist may want to use them at certain times. We find on our organ at the Curtis Institute, in Philadelphia, which has a completely independent pedal, that the use of certain pedal couplers in contrapuntal music only clouds up the counterpoint. In building an organ, before we consider the installation of Chimes, Vox Humanas, Flute Celestes, echo organs, and all the other extras, we must see to it that we have the fundamentals; then, even a small organ, can have a fine ensemble and the extras, mentioned above, can be added later. Such an instrument is adequate for the playing of hymns for congregational and mass singing, for accompanying the choir and soloists, and for playing solo organ music.

Up to the present writing, I have not heard an electronic instrument that is adequate for the church service or one that is adequate for use in college chapels or auditoriums. I have heard however, many small organs which are most adequate. So far, the electronic builders have not been able to reproduce the sound of a true organ ensemble; they have only been able to reproduce solo effects and certain soft combinations; however, in the near future there may be electronic discoveries that will revolutionize the whole field of organ building, but, as yet, we have heard nothing that will take the place of a well voiced diapason ensemble, the "boiling" full swell, and the clarified full organ. The electronic men are making enthusiastic efforts and I believe that they will achieve their goal.

### Coöperation Needed

When advising in the building of organs, one must be ready to coöperate with the architects, seeing to it that they provide the proper space for the organ. We must also see to it that there are not to be deadening materials in the church or auditorium which would ruin the sound of the organ. Many organs are nondescript tonally because of poor acoustics. After all, if a singer's mouth is filled with cotton he cannot be heard. Resonance is a most important requisite, for it glorifies sound.

I am asked continually about the advantage of retaining an organ architect. I am perfectly sure that in many cases it is an important help to have one, but

we must be certain that the architect is one in whom the organ builder has confidence as well as ourselves. An organ architect is able to advise the purchase of an organ and is a helpful go-between for the uninitiated purchaser and the organ builder. Generally however, if one chooses an organ builder in whom he has confidence and then checks the specifications with the



THE METHUEN MEMORIAL MUSIC HALL ORGAN

This great organ was originally built in Germany over a century ago for the Boston Music Hall. It has been greatly expanded and improved along modern lines, and installed in the Methuen Memorial Hall at Methuen, Massachusetts. Here we have the ideal setting for an organ, where every pipe has the opportunity to speak, and we find the true ensemble, which never fails to thrill and uplift us.

organist in whom the organ builder has confidence, it is reasonably certain that a splendid organ will be built. How important it is that the architect, the organist, and the organ builder should coöperate.

In connection with Dr. McCurdy's article in next month's *Etude*, several architect's drawings will be shown, giving practical arrangements for placing the organ console.—EDITOR OF THE ETUDE.





A BAND OF CONDUCTORS

Every performer in this great Summer Session Band of one hundred and five performers at the University of Michigan, under the direction of William D. Revelli, Editor of the Band and Orchestra Department of The Etude, is the conductor of a band of his own (or, in the case of the ten young women performers, "her own"). We regret that space prevents the inclusion of the names of the personnel of this remarkable band.

# Qualifications of the Adjudicator

by William D. Revelli

**I**N THE COURSE of our discussion of the subject, "The Competition Festival," which appeared in the March issue of THE ETUDE, special emphasis was devoted to an analysis of the values, objectives, and weaknesses of our present-day festivals.

Attention of our readers was called to the fact that these events function and exist for our students rather than for conductors, schools, school administrators or the public.

Educational, cultural, and social advantages were recognized as being of greater value and significance than the final ratings of the competing individuals and organizations. Emphasis was also placed upon the proper attitudes of students, parents, and school administrators toward the festival and its aims.

Five agencies, namely: Participants, Teachers—Conductors, Administrators, Public, and Adjudicators, were presented as the most important factors to the success of our festivals. Of these five agencies, the one voice vested with the greatest responsibility and power was that of the *adjudicator*. The principal reason for attaching such importance to this post, is our regard for the venerable hypothesis that "no competition—festival is better than its adjudication." In relation to the function of such jurors, upon whom our students and conductors place so much faith and upon whose judgment they depend so strongly, may I hasten to add that final ratings as submitted by any set of adjudicators are by no means representative of their total obligations or responsibilities to the participants so judged.

Too often, adjudicators will look upon their assignments as those strictly related to and concerned with the responsibility of grading the participants and finally assigning them to a specific division. This type of adjudication usually fails in its function of providing constructive, worth while criticism and encourage-

ment that is so essential to the future progress and musical growth of those organizations not qualified for the upper division ratings.

Surveys conducted during the past eight years prove that only twenty-two per cent of the participating organizations competing in state festivals are awarded first or second division ratings, which means that seventy-eight per cent of all competing organizations rate below the second division. These facts serve to emphasize the need for adjudicators who are capable of providing criticism and comment that will be helpful in establishing means for improvement of standards and performances of these groups.

## The Primary Object

Since the primary object of the adjudication is to serve as a medium for improving the musical performances of the participants, let us enumerate and analyze some of the specific characteristics, traits, and aptitudes which the qualified adjudicator should possess. First he should be a well-schooled musician, with preferably a high degree of competence on an individual instrument, plus a sound knowledge of the problems and techniques of all the instruments or groups that he would adjudicate.

Since these prerequisites demand unusual skills and are based to a large degree upon school music standards, it seems only logical that our adjudicators be

selected from the college and high school, rather than the professional field. Many excellent professional performers and conductors have proven to be failures as judges because of their lack of background and understanding of the aims and objectives of school music and of the limitations of musical skills of the school musician. There are, however, some exceptions to this statement as is evidenced by the outstanding contribution to school music festivals by such noted conductors and teachers as Dr. Edwin Franko Goldman, Dr. Frank Simon, Dr. Ernest Williams, Mr. Gustave Langenus, Mr. Erik Leidzen, and many others. However it should be noted that these gentlemen have always shown great interest in school music and have been active in the conducting and judging of festivals since such events were introduced many years ago.

## Must Know Repertory

The professional musician who is not familiar with school music standards is likely to base his criticisms on the highest caliber of performance with which he is familiar, hence his decisions and comments are usually too exacting and severe. He often finds it most difficult to analyze, diagnose or prescribe, as skills in these factors are resultant from years of teaching and conducting rather than performing upon an individual instrument.

Another important qualification of the adjudicator is that he be familiar with the music which the individual or organization is to perform, and he should have learned such scores through actual application with his own organizations or laboratory ensembles. Here again, we find the high school or college conductor and teacher having a decided advantage over the professional in that he is more likely to be familiar with the repertory commonly used by festival organizations.

## Must Be Sympathetic and Fair

It is perhaps advisable to select adjudicators from foreign localities; this should tend to eliminate the possibilities of prejudiced or fraternal decisions. The adjudicator should be sincere, kind, helpful, and sympathetic, and apart from music, he must have some intellectual and cultural background. Since we are adjudicating young school musicians, we must not forget that our comments should be constructive at all times, and our criticisms (Continued on Page 232)

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Revelli



WIND instrument playing can be greatly helped by encouraging and developing certain mental and physical conceptions which I usually refer to as *feelings*. Thus, one may acquire a certain flute feeling, an oboe feeling, and so forth. Each instrument has its own characteristic feeling as well as its own characteristic sound.

Producing a beautiful tone on an instrument is not only an aural thrill but it is, even more so, a physical thrill. This is particularly true with the wind instruments because they become actually a part of the body. Reduced to its simplest explanation, I believe it is safe to say that a fine tone on any wind instrument is produced by driving a strong air pressure through a comparatively small opening. The internal cavities such as the throat, sinuses, and so forth, seem to act as resonators for this tone, and one should consider that he is playing not at one end of an instrument but that he is playing actually at a mid-point, the other part being inside the body. It would seem to the writer that this is a much more important factor than embouchure in determining individual differences in players.

Going further with this argument, one also has to consider his immediate surroundings as part of his instrument. If he is in a small practice room, the room must be counted as part of the instrument. If he is standing in the middle of a large stadium, then that stadium becomes part of the acoustical scheme. Following this trend of thought, one can see that what started out as a simple instrumental tone has become a highly complex affair. Such broadening of one's conception is bound to be valuable in general ensemble playing because he will better realize the over-all effect.

The conception of resonance can well be demonstrated by means of a tone on the marimba. Remove the resonator of a given tone or merely throw it out of adjustment. Now tap on the bar and see how dead and uninteresting the tone sounds. Adjust the resonator to its best efficiency and tap the bar again. This time the tone will have depth and life and will be *much easier to produce*. This marimba conception can well be carried over into woodwind playing. This is especially true with *staccato*. Many times the inability to tongue well does not result from an inefficient tongue but from the way one is playing the tone (as he tongues it). For this reason I always ask a student to concentrate on the resonance of the *staccato* rather than on the tongue itself.

### Flexible Support

We all realize that support is necessary for fine quality. The big problem is to maintain the support at all times and yet keep it flexible. This brings up what I refer to as a "pneumatic" feeling. For illustration of this, think of an automobile inner tube which has been well inflated. By pressing the hands against this tube one becomes conscious of a firm, yet flexible support. This is what I mean by the "pneumatic" feeling, and it should be constantly maintained as a support for the blowing medium. Think of the firmness as giving support to the tone—think of the flexibility as giving life to the tone.

Blowing and fingering, and coordination of the two are the problems in woodwind playing. Blowing is by far the most difficult unless a person is in that rare class which we call "natural." Once a student has established a desirable quality on a single tone or register, I believe that he should learn, as quickly as possible, to carry that quality to all registers. For this reason I advocate working on the *entire range* of an instrument, rather than on a register at a time. This also has the advantage of helping to hurdle the "breaks" and to make the various registers match in quality of tone and style of playing.

One of the common tendencies which I dislike is the sound of individual shoves on tones which are included under one slur. There are several conceptions to help offset this weakness. An effective method is to develop the feeling of treating a slurred group as *one long tone*. The tone and blowing remain constant—the pitch merely changes because the fingers force it to. Another method is to make the student conscious of the snap of the pads and fingers as they close or open the holes. This snap of the pad should be conceived as a physical sensation not only in the fingers but also in the stomach. (I use the word stomach here in the broadest sense—to include all the internal muscles which

are brought into play every time we blow a tone.)

Another common fault, especially in slurred passages, is the tendency to change quality and speed on a descending passage as compared with the ascending. In the mountains it is illegal to let an automobile coast downhill in neutral. The general rule is to descend in the same gear ratio that was required for ascending. Going uphill the motor is pulling the car, and the car is holding back because of the force of gravity. Going downhill the car is pulling the motor because of gravity, and the motor is using its power to *hold the car back*. Applying this physical conception to woodwind playing it could be stated this way: Let the various fingerings represent the pull of gravity—let the blowing force represent the motor. In ascending, the blowing should tend to precede the fingering so that the resulting opposing forces will, *in the correct existing rhythm*, create a solid and beautiful tone. In descending passages the fingering should tend to precede the blowing so that the resulting reversed but still opposing forces will still, *in the correct existing rhythm*, create a solid and beautiful tone. This solid and beautiful tone is represented by the fact that the car and motor are *fastened together* and consequently always remain as a unit in spite of their tendencies to pull apart.

The above description may require some imagination to comprehend but it is the most effective device I have found for helping to create quality, rhythm, and at the same time, relaxed deliberation. All these lessons acquired by slurring can be transferred to tongued and *staccato* passages. Slurring is the best first approach because of the *continuity* of tone involved. After good tone quality in all the registers and finger dexterity are acquired, more attention can be given to spaced or *staccato* tones and their coordination with the fingers.

### The Value of Good Fingers

Good fingers are a valuable asset in woodwind playing. I am generally more concerned with the way a player uses his fingers than I am with his knowledge of the fingerings themselves. Good fingers can easily acquire fingerings, but the opposite is seldom true—knowledge of the fingering charts does not necessarily make for good use of the fingers. In general, the fingers function best if kept in a *curved* position and *slanted*

toward the top of the instrument. The slant is especially true of the left hand because instruments are built to fit the average hand best that way. Use the tips of the fingers to finger the flute and oboe and the balls of the fingers for covering the clarinet holes and saxophone buttons. For the bassoon, a point between the ball and tip seems best. Use the tips of the little fingers. The conception here is to imagine each finger as an electro-magnet so that it opens and closes with a *firm snap*. Don't let the fingers jump but make them snap. This is a very important point. With the firm snap motion, the player is in *control* of his fingers. If the fingers are allowed to *jump*, he has lost control of them. Make those fingers which cover the holes move in such a way that they will strike or release the *entire* hole at the same time—in other words think of them as imitating a well-seated pad. This is often overlooked and accounts for much of the sloppy playing. This is one good reason for keeping the fingers well curved so that the player has a feeling of *direct* contact with the hole. A finger which is allowed to buckle or bend down, especially at the first knuckle, will always produce a feeling of only *indirect* contact. The curved (and relaxed) feeling is also extremely important because of the tendency of a straight or stiff finger to become paralyzed and useless. The player loses not only the feeling of control over the motion of the finger, but a stiff finger will also rob him of the desired sensitivity at the tip.

The usual slurred scale and chord patterns are of course helpful in developing this feeling of relaxed control. In this sort of practice one should have a feeling of discipline from the *existing rhythm*. A great deal of time spent on trill practice will, if pursued carefully, yield great benefit in independent control of the fingers. The point of feeling to watch here is to *avoid* getting into a *nerve trill* because that will produce the opposite result and tend to lose control. A nerve trill is one in which the whole arm (and shoulder) becomes tense and enters into the trill. It is similar to the nerve tap in tap dancing where the entire leg and hip become part of the tap. This is to be *carefully avoided* if one is to retain a feeling of control. Start the trill slowly and keep it slow, only gradually increasing the speed. As soon as the nerve trill starts to creep in, either stop or slow down until the control is regained. (During this trill practice concentrate on the tone so that it retains continuity and matched quality.)

Having acquired independent control of the fingers, one can much more easily use them in combinations. The feeling here is to combine (Continued on Page 200)

# Mental and Physical Images In Woodwind Playing

by Russell S. Howland

Instructor of Woodwind Instruments  
University of Michigan

Mr. Howland was born near Kirksville, Missouri, 1908. He attended the Kirksville Public Schools, and during high school, played clarinet in the theater. All of his early musical training was received from his father, W. A. Howland. After high school, he went to New York, where he studied clarinet with Gustave Langenus, continuing his professional work in New York theaters. He attended the University of Illinois from 1928 to 1933 and was first chair clarinetist with the University Concert Band and Symphony Orchestra. After graduation in 1933 he traveled for several years with Glenn Lee's Orchestra. In 1937 he became Director of Instrumental Music in the Fort Collins, Colorado, Public Schools. Since 1941, he has been Instructor of Woodwinds and instrumentation at the University of Michigan. Mr. Howland was on leave of absence for military duty with the U. S. Army from 1942 to 1945.

—Editor's Note.

**BAND and ORCHESTRA**  
Edited by William D. Revelli



# Eighty Memorable Years

(Continued from Page 183)

names, *Santa Maria di Loreto*, *San Onofrio*, *De' Poveri di Gesù Christo* (The Poor of Jesus Christ), *Della Pietà de' Turchini* (of the Mercy of the Turks).

About the same time as the establishment of the Conservatory at Naples, another Belgian, the renowned composer, Adrien Willaert (1480-1562), established a conservatory at Venice. Willaert taught many eminent composers of his day. His own madrigals were among the finest written. He was the Maestro di Cappella of the gorgeously beautiful Cathedral of St. Mark, which has two organs and had two choirs. This enabled Willaert to create the first works for double chorus. Unfortunately, while the conservatories of Naples survived and led to the great Neapolitan National School, which still exists, the conservatories of Venice have not lasted through the centuries.

Other venetian schools bore the names, *L'Ospedaletto della Pietà* (The Hospital of Mercy), *L'Ospedaletto Dei Mendicanti* (The Hospital of the Beggars), *L'Ospedaletto della Incurabili* (The Hospital of the Incurables).

The story of the Neapolitan and Venetian conservatories is extremely picturesque. They were, for the most part, private benefactions, and the students were the poorest children of the city, mostly orphans and foundlings, taken in from the streets. These were clad in a quasi-clerical garb and came to be known as "preterelli" or little priests. Their living accommodations were not unlike those in a poorhouse. The children were continually exploited, to produce a scant income to aid in their support. They sang at Chapel services, took part in the popular Mystery plays, attended the services for the Dead (the older ones carrying the corpse). Even to this day in Italy one may see little orphans bearing candles and straggling after a hearse, the number of orphans depending upon the wealth and prominence of the deceased. The influence of the early Italian conservatories upon the development of musical art was precious, and many able and distinguished composers came from these institutions.

The growth of conservatories in the modern sense was spectacular and important. The great *Conservatoire de Musique* in Paris was established August 3, 1795, during the reign of Louis XVI, upon the suggestion of a horn player named Rodolphe. This magnificent institution was free for French students and its influence upon French musical art has been historic. Even as long ago as 1797 the Conservatoire had one hundred and twenty-five professors and six hundred pupils. Its strong influence upon America has been indirect, rather than direct, as relatively few Americans have had the honor of being admitted, although many have studied privately with professors of the great French National School of Music.

In earlier days by far the greater majority of American students who studied abroad went to Germany. However, most Americans studying voice went to France, Italy, and England.

The establishment of the *Conservatorium* in Leipzig in 1843 by the lovable, clear-thinking, practical Mendelssohn provided a training school in advanced

music for a large number of ambitious Americans, including Dudley Buck, George W. Chadwick, Theodore Presser, and many other American musicians of note. Among these were George Nelson Allen, John P. Morgan, and Fenelon B. Rice, who in 1865 founded the Oberlin Conservatory, which was given official academic recognition by Oberlin College in the great year of 1867. Fletcher's three volume "History of Oberlin College" states: "To George Nelson Allen, more than any other man, belongs the credit of giving music the place it had and has, in Oberlin. He was a student and apostle of Lowell Mason."

A few of the distinguished members of the Oberlin Conservatory faculty included George W. Andrews, organist; Howard Handel Cartier, pianist; Edward Dickinson, historian; Karl W. Gehrken, music education; Arthur E. Heacox, music theory; Friedrich J. Lehmann, music theory; Orville A. Lindquist, pianist; Charles W. Morrison, piano and administration; Fenelon B. Rice, administration; William Treat Upton, pianist and author. Among the distinguished graduates and former students of Oberlin are: George W. Andrews, Charles W. Morrison, William Treat Upton, Frederic B. Stiven, Evangeline Lehman, R. Nathaniel Dett, William Grant Still, George S. Dickinson, and Rob Roy Peery.

Note, however, that in 1835, some eight years before the founding of the Leipzig Conservatorium, Oberlin installed Elihu Parsons Ingersoll (Yale 1832) as Professor of Sacred Music. This is reputed to have been the first professorship of music in any American college. Remember, however, that Cambridge University, England, granted the degree of Doctor of Music in 1463, twenty-nine years before America was discovered and seventeen years before the first Conservatory of Music was established in Naples.

A musical professorship at Oberlin in 1835 could not have been a very lucrative calling, as Professor Ingersoll's stipend was one hundred dollars a year. From that time to the present, however, music has been a very important part of the work at Oberlin. Its graduates, with high missionary spirit, spread to all parts of the world and its musical influence can only be described as immense.

In this issue of *THE ETUDE*, Leo Eben Tourjée tells in a most interesting manner the story of his famous pioneer uncle, Eben Tourjée founder, in 1867, of the New England Conservatory of Music. This splendid institution has had on its faculty, as directors, among others, such eminent musicians as Carl Faelton (served 1885-1897), George W. Chadwick (served 1897-1930), Wallace Goodrich (served 1931-1942), Quincy Porter (served 1942-1946), Ferruccio Busoni, Antoinette Szumowska-Adamowska, Arthur Foote, Clayton Johns, George Henschel, Louis C. Elson, Clara K. Rodgers, W. F. Apthorp, Henry M. Dunham, Arthur Shepherd, Frederic S. Converse. The present acting director is Harrison Keller. Among the famous students at the Conservatory have been the composers, Mabel Daniels, Henry Hadley, Edward Burlingame Hill, Daniel Gregory Mason, Artur Shepherd, and others; the conductors, Karl Krueger,

Valter Poole, and Rudolph Ringwall; the educators, Rowland W. Dunham, Van Denman Thompson, Harrison D. Le Baron, and others; the singers, Lillian Nordica, Louise Homer, Edith Mason, Eleanor Steber, and the pianists, Guy Maier, Lee Pattison, George Copeland, Jesus Maria Sanromá.

In 1867, Miss Clara Baur, a German-born pedagogue, trained by excellent German teachers, established the Cincinnati Conservatory of Music. The institution has had a brilliant history and a far-reaching influence upon American affairs. Miss Baur was succeeded by her niece, Miss Bertha Baur, and upon the latter's death in 1940 by Dr. John A. Hoffmann, an able graduate of the institution, who directed the Conservatory until his demise in 1946. The Cincinnati Conservatory of Music always has had a distinguished faculty, including in the past such eminent musicians and teachers as Eugène Ysaÿe, Chalmers Clifton, Adolfo Tirindelli, Dr. Edgar Stillman Kelley, Dan Beddoe, Marguerite Melville-Liszniewska, Marcian Thalberg, Vladimir Bakaleinikoff, Maria Carreras, Mieczyslaw Munz, Dr. Karol Liszniewski, Parvin Titus, Ralph Lyford, Frank Simon. The President of the Board of Trustees is Mr. Philip Wyman, Vice President of the Baldwin Piano Company.

The Chicago Musical College was founded in 1867 by Florenz Ziegfeld, who was born in Germany in 1841 and came to America in 1856, settling in Chicago in 1863 and establishing the college in 1867. Dr. Ziegfeld was a graduate of the Leipzig Conservatorium, where he studied with Moscheles, Richter, and David. His son, Florenz Ziegfeld Jr., the "Flo" Ziegfeld of the "Follies" fame, was at one time business manager of the College. The institution always has had a large and distinguished faculty and points to many renowned graduates. The present director is the eminent pianist-conductor-composer, Rudolph Ganz.

The large number of eminent teachers who have been on the faculty of the Chicago Musical College during its regular school terms and during the summer master classes is notable. From historical records preserved by C. Gordon Wedertz, the following unusual list has been selected: Emile Sauret, Felix Borowski, Bernard Listemann, Alexander von Fiehlitz, Hugo Heermann, Ernesto Consolo, Walter Golz, Hugo Kortschak, Eric DeLamarter, Paul Stoye, Reinhold Schmidt, George F. Root, Dudley Buck, Jr., Emil

Liebling, Herbert Witherspoon, Leon Sametini, Teresa Carreño, Oscar Saenger, Leopold Auer, Percy Grainger, Clarence Eddy, Xaver Scharwenka, Louis Victor Saar, Harold Mickwitz, Edward Collins, Moissaye Boguslawski, Richard Hagemann, William S. Brady, Sergei Klban-sky, Isaac Van Grove, David Guion, Pasquale Amato, Noble Cain, Father William Finn, Frantz Proschowski, Estelle Liebling, Louis Gruenberg, Lazar S. Samoiloff. Among the best known of the large number of graduates are: Governor and Mrs. Thomas E. Dewey, Isaac Van Grove, Edward Collins, Moissaye Boguslawski, Irene Dunne, Vivian Della Chiesa, Dennis Morgan.

At some future time it may be possible for us to present the opinions of notable musical authorities upon the relative value of conservatory training in comparison with private musical instruction supplemented with a more formal general educational course. The importance of the independent private teacher as a teaching specialist is always significant. Many of the greatest masters never had formal conservatory training. Look at them and at their giant achievements. Bach, Handel, Gluck, Mozart, Haydn, Beethoven, Schubert, Schumann, Brahms, Wagner, Rimsky-Korsakoff, Moussorgsky, Elgar, Delius, had little or no conservatory training. On the other hand, the very finished French masters nearly all had the benefits of the great *Paris Conservatoire*. In America, Sousa, Gershwin, and Grofé, among others, were without conservatory training. The advantages of an all-around musical culture cannot be gainsaid. However, certain highly individual musical talents seem to have flourished under private instruction, while, as in the cases of hundreds of thousands who have been graduated from conservatories, colleges, and universities throughout the world, only a small number climb very high in the tree of accomplishment. This is not the fault of the institution but rather that of the lack of application, industry, talent, and inspiration upon the part of the student. Who can say whether these immortals might have done even more important work if they had spent the same time in a conservatory? Certainly, the great music schools we have memorialized upon this eightieth anniversary have made a most remarkable contribution to American musical history and to the cultural and social progress of our country.

## Mental and Physical Images in Woodwind Playing

(Continued from Page 199)

the finger combinations into one motion with the same firm snap required by a single finger. Rhythm is extremely important and, getting back to our automobile example, the *correct existing rhythm* must dictate the time for the finger snap. The player, of course, has to read ahead in the music and think ahead in order to get his combinations lined up, but he must *not act ahead*. Tendency to rush is a common fault in woodwind playing, especially among amateur (maybe we should say immature) players. This tendency to anticipate can be overcome by acquiring the feeling of permitting the existing rhythm of the music itself to force the fingers to snap when the proper

time occurs. In a large section of players the problem is somewhat multiplied. If a certain fingering progression demands movement of four fingers and there are eight players, that means that thirty-two fingers have to snap as one if we are to have good unison or ensemble. In teaching not only beginners but advanced players, I have found it helpful to concentrate on the fingers which do not move even more than on those which do. This helps to give a feeling of support and firm relaxation, probably the most important of all the feelings.

In a subsequent article, I shall discuss the subject of vibrato and instrumentation of the woodwind instruments.



"... How can one tell, when there are six notes to a count, whether the pulse is in two groups of three notes or three groups of two notes? As, for instance, in the cadenza near the end of the Chopin—Sarasate *Nocturne in E-flat*. (2) Are these harmonics—from *La Fille aux Cheveux de Lin*, Debussy—Hartman—usually played with the bowing as marked on the music?"  
—Miss N. G., Illinois



Your question about sextolets is a good one, for many people have doubts about the correct way of playing them. How often one hears the 8th *Caprice* of Rode played in triplets, at least until the pattern of the groups makes duplets imperative!

Nevertheless, the problem is not very difficult. Just examine the time-signature and find out how many eighths there are in a measure. If the movement is in two-quarter time, there are four eighths to the measure, and two groups of sextolet sixteenths would have to be played as triplets; if they were played as duplets, the measure would have six eighth-counts. On the other hand, if the movement is in six-eight time, sextolets must be played as three groups of two notes each, or there will be only four eighth-counts in the measure instead of the needed six. The Rode *Caprice*, for example, is in twelve-eighth time, and triplets are therefore out of the question. If Rode had wanted triplets he would have given a four-quarter time-signature—but in that case many of the patterns in the study would certainly have been entirely different.

In an unbarred cadenza, however, such as that in the Chopin-Sarasate *Nocturne*, the rule does not hold. The player must be guided by his sense of style and by the patterns of the sextolets. In the cadenza of the *Nocturne*, triplets are certainly preferable to duplets. If the latter are used, a certain rigidity of style is incapable. Triplets, on the contrary, allow a flowingly flexible manner of playing that is essential in this particular passage. But do not stress the triplets or even the sextolets; let the passage ripple along smoothly, lightly, and evenly, as if it were written in one long group.

(2) Hardly any two people will agree on the best bowing for the harmonics in *La Fille aux Cheveux de Lin*. Apart from differences of personal taste, so much depends on the quality of the player's bow technique, on the responsiveness of his violin, and on the sensitivity of his bow-stick. If you have a good bow, a very responsive violin, and a well-developed right-arm technique, you will be able to use the bowing given in your edition; if one or more of these essentials is lacking, you will have to change bows more frequently. For example, a violin with a slow response will not produce dependable harmonics if they are played with a slow bow, no matter how skillful the player may be.

You should experiment with this passage to find out what bowing gives the best results. Bear in mind that the two essentials are flawlessly pure harmonics and an unbroken legato. If you can obtain these effects, it does not matter whether you change bows a couple of times in a measure or not.

Incidentally, there is no better exercise for the development of a pure, singing tone than the practice of sustained arti-



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

ficial harmonics. The steady, even bowing that they require is the basis of tone production in all melodic playing. Every student who is sufficiently advanced should practice them, in slow scales, for five minutes every day.

## Détaché Bowing and Martelé Bowing

"... Will you please tell me what is the real difference between the *détaché* bowing and the *martelé* bowing? ... I had always thought they meant the same thing ... but when you talk about them in your columns you make a difference between them. ..."—L. W. R., North Carolina.

Many of the words used to describe musical effects are vague, and some of them are misleading. "*Détaché*" is very much a case in point. From the spelling, one would take it to mean "detached," but—for the violinist, at any rate—it means just the opposite.

*Détaché* bowing is the playing of a series of notes at a moderate or rapid tempo, using a separate bow stroke for each note, but allowing no break in the tone between one note and the next—that is to say, not detached at all. The *martelé*, on the other hand, is a markedly detached bowing; it calls for a decided pause after each stroke and a pronounced accent on each note. Unlike the *détaché*, the *martelé* lives up to its derivation: it derives originally from a Latin word meaning "a little hammer."

The methods of producing the two bowings are as different as their effects. In the *détaché*, there must be a flexible motion in the joints of the wrists and fingers, a noticeable swing of the hand taking place at each change of stroke. This flexibility enables the player to produce an alive and buoyant tone; whereas,

if the hand is stiff or immobile, the tone will have a heavy, lifeless quality. In the *martelé* there is very little independent movement of the hand, but the rotary motion of the forearm must consciously be used in order to produce the sharp, accented articulation that is characteristic of the bowing.

However, even in the *détaché* a certain amount of the rotary motion is needed, for the bow cannot be allowed to rub on the string with unrelieved pressure. The necessary buoyancy of the *détaché*, then, is often most easily acquired by first mastering the *martelé*. As the speed of this latter bowing is increased the *staccato* effect is gradually lost, but some measure of the rotary motion remains and the result is an effective *détaché*. The characteristic swing of the hand noted above must be introduced into the bow stroke as soon as the true *martelé* disappears.

It should be pointed out that the effect of a *forte* passage in either *martelé* or *détaché* is almost entirely dependent on the speed with which the bow moves. Therefore as much bow should be used, within reason, as the tempo of the passage will allow. In *piano*, considerably less bow is taken, though the mechanics of production remain the same. For a *crescendo*, the length of the bow stroke should be gradually increased; for a *diminuendo*, gradually decreased.

## Material for Teaching the Positions

"... Can you advise me as to the best material to use in teaching the positions? The books I have been using ... do not get very good results. ... At least, I am not satisfied, and I know I am careful."  
—Mrs. C. M. K., Missouri

There is a great deal of good material for the systematic study of the positions, and it would probably be difficult to get any group of teachers to agree on what books are the best. For my part, I think that the second book of the Laoureux "*Violin Method*" gives the best material for introductory work. The exercises are carefully graded, and each new shifting problem is introduced in its simplest form.

But Laoureux is not the entire answer to your question. After a pupil has worked through the first few pages of this book, he is ready for more detailed practice in the third position, and he should be given the second book of the Wohlfahrt "*Studies*, Op. 45." These two books, Laoureux and Wohlfahrt, should then be studied simultaneously.

By the time he is about half-way through Wohlfahrt II, the pupil has probably reached the end of the second and third position section of Laoureux. It is generally better not to proceed at once with the fourth and fifth positions, but rather to solidify the pupil's command of the first three positions. With this in mind, it is well to let him continue to the end of Wohlfahrt, and perhaps take some of the studies in the second book of Kayser, before going further in Laoureux. However, by the time he has worked on a few of the Kayser studies he can take the next part of Laoureux, and go through it to the end. Before he has finished it he will certainly have completed Kayser Book II—and then Kayser Book III and the first book of Mazas are in order. After these come Kreutzer and Fiorillo, studies which will give him increasing confidence in his position technique.

There are a number of books of exercises which are extremely valuable when used in conjunction with these various studies. Among the best of them is the second book of Ševčík's *School of Violin Technique*, Op. 1. These exercises provide detailed training in all positions from the second to the seventh. Another valuable book for the study of the individual positions is the "*Seven Divertimenti*" by Campagnoli. These are fairly extended works in concert-etude form, and they are by no means easy.

However, a thorough knowledge of each position does not ensure technical facility: more important is the ability to move freely and easily, and accurately, between the different positions. For this reason, the time spent on the foregoing exercises should not be excessive. After the student has acquired some familiarity with the positions, he will gain more than is truly beneficial from a systematic study of Ševčík's two books of shifting exercises, Op. 8 and Op. 1, Book III, books which can be used in conjunction with the Mazas and Kreutzer studies. But these, too, should be practiced with discretion. Too large a dose of Ševčík in the daily practice can have a deadening effect on the student's musical intuition. It is better, therefore, to assign only a few exercises for each lesson, impressing on the pupil that they must be thoroughly learned. Most of the practice time should be devoted to studies and solos.

It is perhaps too little realized that scales and arpeggios, systematically studied, can very effectually develop a pupil's position sense, and, what is more, train him in the correct method of shifting to the higher positions. This practice should begin with scales of two octaves and a third, shifting from first position to third, second to fourth, and so on. The first scales given, although they require no shift, should be G major and minor, starting on the open string. The keys should then move up by half-steps until F-sharp is reached. By then the pupil has learned how to shift to the seventh position, and he is ready for three-octave scales, again starting with the G scales and again progressing upwards by half-steps. This form of scale study is well laid out in Schradieck's "*Scale Studies*," though in some editions the fingering given for the three-octave scales is old-fashioned. Apart from its value as training in shifting and the positions, this type of scale practice has the additional

(Continued on Page 230)



## Two Musically-Anxious Parents

Q. We have a boy aged thirteen who seems to have considerable musical talent, and my husband and I would like some advice from you with regard to his plans for the future. He has studied piano for seven years under the same teacher and plays pieces by Beethoven, Chopin, Liszt, Debussy and other fine composers. He can sit, transpose and last year he won two certificates given at the National Piano Playing Auditions in Pittsburgh with a grade of ninety-three.

His boy has also had about a year of lessons on the trombone, and he plays in his school band and orchestra. He loves music but he does not seem to take a musical career seriously and he seldom practices even an hour a day. He wants us to get him a nine-foot grand piano, which of course we could not afford. We have also been advised to change teachers every three years and we are wondering whether a change of teachers or a new piano would make any difference in his attitude toward practice. We wonder also whether we ought to push the idea of a musical career or just let things drift. My husband hopes he will become a concert pianist, but we do not know whether it is a wise thing to do for the parents to keep in control or whether we ought just to let things take their course. Will you please advise us.—D. H. F.

A. First of all, let me congratulate you on having such a talented son, but let me warn you also that such a talent in the family is a great responsibility as well as a great joy—and it raises many difficult questions, as you are already finding out. I am not wise enough to give you a yes or no reply to everything you ask, and at best I can only express an opinion. To save space I will do this in the form of a brief answer to each of your four fundamental questions, but in thus answering briefly, I do not wish you to take my replies categorically.

First, as to changing teachers, I suggest that the parents, the teacher, and the boy have a frank talk about this. Sometimes a change of methods, materials, and personality gives a real boost to the practicing morale of the pupil, and sometimes the teacher is sufficiently broad-minded to see this, so that although he hates to lose a fine pupil, yet he is also realistic, therefore he himself suggests a change. The boy's attitude ought to count for a good deal in such a matter, and you four people ought to be able to talk it over in such a frank and friendly manner that the best interests of the boy are served, while at the same time all four of you "remain friends."

Second, I believe a new piano might be a great incentive toward increased practice. It is much more exciting to play on a piano that responds fully to all demands, and even though a nine-foot grand may not be feasible, yet I believe that some sort of a fine piano would be worth considerable sacrifice on the part of the parents. Perhaps the boy himself should undertake to pay some small part of the expense in order to prove that he really wants a new piano. This could be done by arranging to have him pay small sums at regular intervals out of his earnings or his allowance. This would give him a real stake in the enterprise, and the parents might even promise him that when his share has all been paid in, the instrument shall be considered to be his property.

Third, I think it a fine thing for your son to be learning to play an orchestral instrument, and I would encourage him to do enough work on the trombone so as to be sure of playing adequately in

# Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus  
Oberlin College  
Music Editor, Webster's New  
International Dictionary

his school organizations, but without interfering too much with his development as a pianist. This experience in ensemble music will not only give him excellent musical training, but probably it will be a great influence in helping him to develop into a normal personality who knows how to work and play with others. It is my opinion that the "give-and-take" which is necessary in such a musical group is quite as valuable in the direction of developing normal social attitudes, as the playing of an instrument is in connection with the growth of musicianship—and that it is even more important.

Finally, and most difficult of all, is the matter of a musical career. My opinion here is that it is too early now to decide positively. Your boy undoubtedly has talent; but whether he has really great talent, and whether he also has a strong enough urge to develop this talent by hours and hours of hard work—these things no one can tell for certain at his age. On the other hand, if he is to be a professional musician he ought to be laying the foundations now. My advice is again that both parents have a frank, heart-to-heart talk with their son. Choose an evening when there will be plenty of time, and no interruptions. Tell him that you would like to help him plan his life in such a way that if, when he is a little older, he should want very much to be a professional musician the preparatory work would have been done so that he would be able to go on to his goal. Let him understand definitely that this will mean more practice—probably at least two hours a day, but that you will cooperate with him by providing a new piano of the finest sort that you can possibly afford, and that you will let him decide who his teacher is to be, but that if you do these things, he must promise faithfully to practice a good deal more. Assure him that if after two years of really serious study he decides against a musical career,

then you will not insist upon it, but will allow him to make his own choice—and that you will not in this case think of the time and money as having been wasted.

If your son agrees to all this, make clear to him that it is a serious matter, and that he must keep his end of the bargain by practicing faithfully five days each week, making up any lost time on Saturday. Tell him also that you will expect his teacher to report to you regularly as to the effectiveness of his practice, and promise him that when the program gets well under way you will see his high school Principal about possible school credit for the work in piano.

I wish I were wiser so that I might tell you more, but this is as much as I know, and I wish all of you great joy in your musical experiences during the next few years.

## Is the Tempo Based on Measures or on Beats?

Q. Please tell me if each measure of a composition containing various time signatures should be given the same length of time. For instance, the chorus *Heavenly Light* by A. Kopylow-Wilhouisky begins with 2/2, changes to 3/2, returns to 2/2, and after alternating between 2/2 and 3/2 it finally ends in 2/2. In such a case how am I to determine the tempo?—F. K. B.

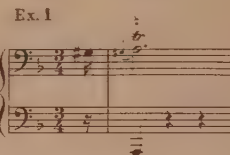
A. Your question boils itself down to this: Is the tempo of a composition based on measures or on beats? The answer is that it is based on beats. In other words, four-quarter measure means a series of groups of four beats (or pulses, as they are often called), the first and third beat being accented. Such groups of beats or pulses are called measures, and usually the same sort of measure prevails during the entire movement or section. In performing the composition you establish a suitable tempo based on the quarter-note beat, as for example  $\text{♩} = 72$ , which means that you play or sing seventy-two quarter-note beats to the minute. But if the measure sign changes to 3/4 or 2/4, the same basic tempo prevails unless there is some direction to make the tempo faster or slower. Occasionally a composition may change from 2/4 to 2/2, and in this case the composer usually writes in the direction "L'istesso tempo"—which means "the same tempo"—and in this case a half note becomes the beat note and you are to perform that section with a half note receiving the same time as a quarter note had in the previous section.

When a composition changes measure type frequently this gives a certain flexibility to the rhythm because of the fre-

quent variations in the position of the accent. This is often done in the case of vocal music in order to bring the accents of the music into line with the accentuation of the words. But such variations in measure do not usually involve a change in the basic tempo.

## How to Play a Glissando in Octaves

Q. 1. Please explain how to play this excerpt from the *Adagio* movement of Haydn's *Sonata in D major*:



2. How is a glissando in octaves played?—E. I. N.

A. 1. Hold the G-sharp *appoggiatura* for one beat, and perform the trill thus:



I feel sure the natural sign in your edition is wrong. To play B-natural would be very upsetting to the tonality at this place in the composition, and I would suggest that you use B-flat in the trill.

2. The hand, wrist, and arm must be held firmly and yet be supple so that the hand will slide lightly and easily on the keyboard. The fifth finger, in ascending and the thumb, in descending, should be held in such a way as to allow the nail to glide lightly over the keys. In going up, put more weight on the little finger, and in going down, put more weight on the thumb. This technical trick is so difficult that only the greatest pianists can master it. In addition to that, it is very seldom needed in piano playing. So unless you have a prodigious technic, I would suggest that you spend very little time on it.

## When Did "Modern" Music Begin?

Q. Some years ago I was taught that the romantic period in music ended with Liszt and that the modern period began with Wagner. In discussing this with pupils, I am uncertain today where to tell them that the modern period begins—perhaps with Debussy? Will you please inform me about the correct dividing place?—F. E. S.

A. There are three difficulties in giving a specific answer to your question. First, it is obviously impossible to assign an exact date to the beginning or end of any one period; second, it is the style of a composition rather than the date at which it is written that determines the school to which it belongs; and third, it is often impossible for musicians to agree among themselves as to just which music is "modern" and which is not.

I think, however, that very few musicians today would class Wagner in the modern period. He is a romantic, or at best a bridge between the romantic and modern periods. Others might even object to including Debussy in that school on the ground that he is an impressionist rather than a modern. But you cannot be far wrong in stating that the modern period began about 1900—that is, with such composers as Debussy and Ravel, if impressionists are to be included in this school, or perhaps as late as about 1910 if such men as Stravinsky, Schoenberg, and Bartok are considered more representative of truly modern music.



# The Arm and Its Relation to the Keyboard

From a Conference with

*E. Robert Schmitz*

Eminent French-American Virtuoso-Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

THE KEYBOARD is made to fit the shape of the hand, and the fingers fit on it as a neutral combination. In fact, the fingers neutralize each other, as short fingers against long, and long fingers against short. There are departures from this position necessitated by the use of the long fingers on the long keys, and their return to neutral positions. We call the movement of the fingers in this position linear movement. The movement is away from the keyboard, and backward and forward, and it continues along a path that follows the length of the keys. I have given my ideas of placing the hand on the keyboard, in a previous article in *THE ETUDE*, and now I would like to discuss the way the arm moves at the piano.

## Rotary Arm Movements

The arm displaces the hand in front of the various sections of the keyboard, side wise. 1. The hand is set on the keyboard. 2. The side to side motion of the arm is called lateral motion. 3. We have a rotation called rotary motion.

Rotary motion can be divided into three types: 1. humeral rotation; 2. upper arm rotation (of the humerus bone in the arm); and 3. forearm rotation.

Humeral rotation is a development of the humerus bone (the only bone in the upper arm) on its own axis; while inner humeral rotation is evidenced by holding the arm in front of you. It may seem paradoxical; but in using inner humeral rotation, if you rotate the arm inward, the elbow comes out, and the palm of the hand faces downward. When we use outer humeral rotation, the elbow is brought in towards the body, and the palm is turned upward, as an entreaty. We purposely classify this arm rotation under humeral rotation in order to distinguish it from the upper arm rotation proper, which is another kind of rotation. There are two actions in the upper arm. One is called humeral, and the other is called upper arm rotation. In using rotary motion, every time we play the piano toward the thumb side of the hand we are using forearm rotation; but if we play toward the fifth finger or little finger we are using upper arm rotation.

As an example of outer humeral rotation, and inner humeral rotation, let us examine the first two measures of the Bach *Minuet in G*.



The first G in the right hand is played with outer humeral rotation because this brings the elbow close to the body, and the thumb pointing into the note. As the passage moves to the upper G, we use inner humeral rotation because this brings the elbow out from the body, and the fifth or little finger into the key. When the A in the right hand is played with the thumb we return to the outer humeral rotation, which brings the elbow toward the body, and the thumb into the key, and for the following F and G we use the inner humeral rotation which brings the elbow out, and the fourth and fifth fingers into the keys. Thus, by a sort of shuttling back and forth between inner humeral rotation, and outer humeral rotation we easily encompass the notes of the musical pattern.

As an example of upper arm rotation let us take the fourth and fifth measures of the Bach *Prelude in*



G, No. 15 from the "Well Tempered Clavichord"—Book II. The left hand deserves considerable attention.



E. ROBERT SCHMITZ

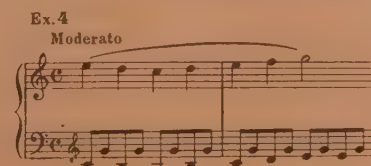
While pivoting on the thumb with the upper arm rotation, you can lift the arm upward and forward, and away from the body with the fifth finger up in the air. This is a preparation for the second type of upper arm rotation, namely, the fall of the arm downward and towards the body, and the landing on the fifth finger.

Another excellent example of upper arm rotation is found in the Chopin *Etude Op. 25, No. 11*. After the



first four measures of introduction, the upper arm rotation starts in the right hand, and lasts throughout the *Etude*.

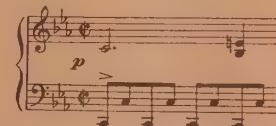
Another good example of upper arm rotation may be found in the first and second measures of the



Schumann composition called *Humming Song*. It is the third composition to be found in his "Album for the Young." The left hand shows the upper arm rotation. (Ex. 4.)

We may find another wonderful example of upper arm rotation in the Beethoven "Pathétique" Sonata. The tremolo figure (beginning after the introduction) in the left hand is a metrical pulsation. I select it for its rhythmical, and accentual purposes, while the Bach *Prelude in G, No. 15* was selected for its melodic purposes.

Ex. 5



In forearm rotation from the elbow one may find two phases of rotation known as supination (the palm up) or pivoting on the fifth finger side with a tendency to show the palm of the hand. In the second phase we bring the thumb side of the palm down, and this is called pronation.

As an example of forearm rotation the *Etude* of Chopin, *Op. 10, No. 4* will serve if we examine the right hand figure beginning at the second measure.

Ex. 6



For melodic and accentual purposes we find a good illustration in the *Prelude No. 15* by Bach in the "Well Tempered Clavichord"—Bk. II. This shows how forearm rotation may be played toward the thumb. The drop is felt on the thumb side of the hand, in the right hand.

Ex. 7



These arm rotations bear characteristics of their own which are related primarily to the musical pattern which was evolved by composers during the classical period. In these patterns it is found that notes of melodic importance are alternated with notes of harmonic importance. These notes of harmonic importance which are repeated insistently are the means of sustenance of the harmonic background; but they are not part of the melody. Hence, it is perfectly normal to consider the advantage offered by rotary motions which naturally produce a drop alternated with a pivoting, the drop being stronger dynamically.

It is the side on which the melody lies that will determine the type of rotation which is to be used. In other words, it is the music which will determine what you

(Continued on Page 240)





Photo by Talbot

LEONARD BERNSTEIN

# The Essence of Music Study

## A Conference with Leonard Bernstein

Distinguished Young American Conductor and Composer  
Director, New York City Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

When Leonard Bernstein was twenty-five years old, there had come to him the greatest opportunity and the greatest responsibility to have confronted any young artist of our times. On less than a day's notice, Mr. Bernstein was summoned to conduct a performance of the New York Philharmonic Symphony Orchestra which was to have been directed by Bruno Walter. There was no time for rehearsal with the men. Mr. Bernstein simply studied the scores, had a bedside consultation with Dr. Walter, and went ahead. The result was the public recognition of a new and masterly talent, and Leonard Bernstein quite literally awoke to find himself famous. It is unfortunate, perhaps, that a part of his fame took the form of branding Leonard Bernstein "the boy wonder of music," a term connoting a spectacular glitter which is quite absent from both the person and the beliefs of Mr. Bernstein. Rather, he is an artist of integrity who happens to be young. Born in Lawrence, Massachusetts, Leonard Bernstein attended the Boston Latin School and Harvard University (1939), where he majored in music, studying composition with Walter Piston and Edward Burlingame Hill, and piano with Helen Coates and Heinrich Gebhard. Immediately upon his graduation, he went to Curtis Institute for two years where his college degree and his academic viewpoint made him something of a phenomenon. Here, he studied conducting with Fritz Reiner, and piano with Isabella Vengerova. Next he was accepted by Sergei Koussevitzky who trained him further in conducting, and spent the summer of 1942 as Dr. Koussevitzky's assistant at Tanglewood. In 1943, young Mr. Bernstein was made Assistant Conductor of the New York Philharmonic Symphony Orchestra, during which incumbency he substituted for Bruno Walter. Since then, Mr. Bernstein has served as guest conductor of many recognized orchestras, and has recently returned from Prague where he was sent to represent the United States at the International Music Festival. At present, he is the (unsalaried) director of the New York City Symphony Orchestra as successor to Leopold Stokowski. Mr. Bernstein is distinguished also as a pianist and a composer.

—EDITOR'S NOTE.

WHILE I have been reading *THE ETUDE* all my life, this is the first time I have the honor to be on the 'talking' end, and I must begin by confessing that the task is not easy! So many students—many of them of my own age—ask me *just what* is needed to become a worthy musician, and it sounds a bit patronizing, somehow, to say, "Work hard, and hope for luck!" Yet that is all I can say—except, perhaps, to explore what I mean by working hard.

"Most of us have found, I think, that the general attitude of the average music student is that of perfecting himself in the performance-mechanics of his instrument, to the point where he can 'give out' with virtuoso readings of the most difficult scores. If he can accomplish fleet and breath-taking effects with Chopin *Etudes* or with Paganini *Caprices*, he feels that he is ready to set up in the artist business. Now, to my mind, music study begins with the complete and hearty discarding of such an approach. One doesn't work for effects, and one doesn't set up in the artist business. One studies and learns and works and thinks to develop oneself as an intelligent, sensitive, and aware human being; and out of the always-increasing resources of intelligence, sensitivity, and awareness, the human being makes music.

### Value of a General Education

"It seems to me, then, that we have a splendid opportunity of correcting a number of weak places in the foundation of music study. Generally speaking, we have two kinds of musical 'atmospheres' in which students are trained. In many of our colleges, where you study for a music major, the work is entirely theoretical. You work on paper only; you get no 'credit' for singing or playing, and consequently you snatch at these activities in your free time, if at all. In many of our conservatories, on the other hand, the emphasis is exactly the opposite. Talented youngsters come to 'specialize' in the piano, the violin, the oboe, and spend their time learning to do flourishing things with their fingers. And between the two, the immense and vital matter of music gets lost! Certainly, we have institutions where music theory and music practice are happily blended into music study—I may cite the Eastman School, in Rochester, which is part of the University, as a particularly fine example—but we don't have enough of them! What we need more than anything, it seems to me, is the sort of education that produces,

not theorists and not virtuosi, but well-rounded, well-developed musicians who express through their instruments their feelings and convictions about music.

"And where are they to acquire their convictions? Only through the self-rounding, self-developing process I have outlined. I have always counted my years at Harvard among my greatest musical assets, for the general, nonmusical training given me there opened my mind to the world's work in different fields, to the human thinking and feeling that went into poems and plays and science and inventions, to the particular kinds of thinking and feeling that built the various ages and periods and styles. And what has this to do with music? Everything! For music is but one part of the various and particular kinds of thought and feeling; and how are you to know the kind of tone, of expression, of phrasing, of thought to bring out of a score if you have not steeped yourself in the characteristics of the age that produced it?

"You don't learn such things from concentrating on the Paganini *Caprice*; neither do you get them from reading an occasional book for 'culture.' You get them only from a full and general education in world progress. One of my most difficult tasks, recently, was to get a group of gifted young people to give a beautiful reading of a Mozart Symphony. Certainly, they 'knew about' Mozart; certainly, they could manage their instruments. But they showed a conspicuous lack of feeling for Mozart in terms of his times. What they needed was not fleet finger-work, but greater understanding of the late eighteenth century. And how can a twentieth century person gain that understanding without taking much time and much concentrated effort to *associate* himself, actually, with the full sense and spirit of that earlier time?

"Again, a full education in understanding is invaluable in approaching the music of our own time. Suddenly it becomes clear to us why (for better or worse!) American music is different from any other. We begin to realize that our larger forms have been slow in maturing because we have no single strain of national popular music from which it can grow. Always, in other lands, popular music—the music that sprang directly from the people—came before the monumental works, shaping them, conditioning them. The thirteenth century court dances, in France, grew

directly out of popular game tunes. Beethoven could hardly have conceived the Ninth Symphony without a deeply-rooted familiarity with national popular songs. And in all countries, the symphony grew out of the popular theater. Only here are we attempting full-blown major forms that have no relation to any popular ancestry—indeed, we have no single popular ancestry! We are told that jazz is America's popular music—but jazz is African in origin. We used to hear that the 'Virginia' school represented America's popular music—but did it, to those of us who had not a trace of Virginia background? I speak of all this because I am intensely interested in seeing America come into her full musical heritage, and this cannot be realized until the American musician realizes what he is, musically. A sound general education can help him to do so. (And when he does, he may agree with me that we cannot develop symphonic music until we have a background of really popular opera. I have a theory that theater music, possibly arising from the musical comedy, will prove to be America's first genuine musical art form.)

### Need of Governmental Support

"By way of an aside which has little direct bearing on the music student, let me say that a great deal of missionary work remains to be done in educating the country's legislators into a realization that some sort of governmental support, moral as well as financial, must be given to music and the arts. We did have a taste of it with the WPA which accomplished magnificent things in the theater. Yet the average governmental attitude toward that was summed up in the remark of one Congressman, 'Are we supposed to support toe-dancers, or run the country?' Well, what is 'running the country'? Is it merely a matter of mechanics and transportation? We aren't too familiar with the mechanical or transportation problems of Elizabethan England, but we do know of a certain William Shakespeare—who was no toe-dancer! When our honorable legislators realize that the matters of the spirit *are* part of the country, that art will live when labor disputes have been cleared up and forgotten, we may begin to have a truly musical land, in which concert-going is a national need and not a social fad. The New York City Symphony, with (Continued on Page 233)



# YELLOW JONQUILS

Here comes spring! One feels the fresh breezes and senses the delicious, pungent odor of the new-born world. The composer has captured an intriguing theme with a graceful, "waving" rhythm. Grade 3½.

STANFORD KING

Allegretto (♩=69)

The musical score for "Yellow Jonquils" is presented in a standard piano format. It begins with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto" with a quarter note equal to 69 beats per minute. The score is divided into six systems. The first system starts with a mezzo-piano (mp) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system features a forte (f) dynamic. The fourth system includes a "Fine" marking. The fifth system includes a mezzo-forte (mf) dynamic. The sixth system includes a mezzo-forte (mf) dynamic and ends with a "D. C." (Da Capo) marking. The score includes various musical notations such as notes, rests, accidentals, and fingerings.



# SLEEPING WATERS

Play this piece without ostentation and work for a fine *legato* by practicing it first without a pedal. Grade 3.

LOUISE E. STAIRS

Moderato (♩ = 54)

The musical score for "Sleeping Waters" is written for piano in 6/8 time. It consists of five systems of music. The first system is marked "Moderato (♩ = 54)" and includes dynamics "mp" and "p", with a "Ped. simile" instruction. The second system includes dynamics "p" and "mp". The third system includes "mp", "rall.", "Fine", and "mf espressivo". The fourth system includes "rit." and "D.C.". The score features various fingerings, slurs, and a final cadence.



# CRESCENT MOON

A fine study in flowing octaves, this composition may be played in *rubato* style in order that the romantic element may be preserved. Play the left hand precisely together with the right hand so that any suggestion of "sloppiness" may be averted. Grade 4.

Moderately ( $\text{♩} = 56$ )

RALPH FEDERER

The musical score for "Crescent Moon" is written for piano and grand staff. It begins with a tempo marking of "Moderately" and a quarter note equal to 56 beats. The key signature has one sharp (F#). The score is divided into five systems, each with a right-hand (treble) and left-hand (bass) staff. Performance instructions are written throughout the piece, including dynamics (mp, pp, mf, f), articulation (with warmth, in time again, slightly faster, a little slower; tenderly), and phrasing (increase, diminish, Fine). The piece concludes with a "Fine" marking and a final cadence.

with warmth  
mp  
simile  
pp much slower  
mp in time again  
slightly faster  
5 2 slower 3 2  
pp f full toned; broadly  
a little slower; tenderly  
p increase f mp  
in time again (as at first)  
mf increase f diminish p Fine  
2 1 2



*a little faster; smoothly flowing*

*lightly*

*simile*

*much slower; diminish*

*D.C.*

Francesco DeLeone is American born with an Italian background. Perhaps it is his Latin heritage which has enabled him to catch the typical Spanish idioms. The movement of the left hand should never be ragged. Observe all *staccato* marks carefully. Grade 3  $\frac{1}{2}$ .

FRANCESCO DE LEONE

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343

mf

This system contains the first system of music, measures 343 to 348. It features a treble and bass staff with a key signature of three flats. The music includes various melodic lines and chords, with a mezzo-forte (mf) dynamic marking.

dim. dolce p p dolce

Ped. con sopra

This system contains the second system of music, measures 349 to 354. It includes a piano (p) dynamic marking, a decrescendo (dim.) instruction, and a 'dolce' (sweet) articulation. A 'Ped. con sopra' (pedal with sopra) instruction is also present.

dolce

This system contains the third system of music, measures 355 to 360. It features a 'dolce' articulation and continues the melodic and harmonic development.

Fine mf espressivo

This system contains the fourth system of music, measures 361 to 366. It concludes with a 'Fine' marking and a mezzo-forte (mf) 'espressivo' (expressive) dynamic.

Scherzando

dolce p

This system contains the fifth system of music, measures 367 to 372. It is marked 'Scherzando' (playfully) and includes a piano (p) dynamic and a 'dolce' articulation.

cresc. f<sup>z</sup> D.C.

This system contains the sixth system of music, measures 373 to 378. It features a crescendo (cresc.) instruction, a forte (f) dynamic, and a 'D.C.' (Da Capo) marking.



## A MOONLIGHT FANTASY

Allegretto con spirito (♩ = 84)

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a simple bass line with some chords. The score is divided into two systems, each with three measures. The first system ends with a double bar line, and the second system ends with a double bar line. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

1 5 2 5

*a tempo*

*rit*

*p*

*mf*

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in 2/4 time. The key signature has one flat (B-flat). The piece consists of 12 measures. The melody is primarily in the Treble staff, featuring eighth and sixteenth notes, often beamed together. The Bass staff provides harmonic support with chords and single notes. A dynamic marking of *mf* (mezzo-forte) appears in the 7th measure. The score is presented on a single page with a decorative border.



*a tempo.*

*mp*

*mp*

*rall.* *p* *a tempo* *mf*

*mp* *rall.*

*Meno mosso*

*p* *mf* *D.S.*



# MAZURKA

Many will declare this Chopin's most popular mazurka. It must be played with great vivacity. In the third movement, however, there is a very unusual effect obtainable if this passage is played in very hushed, subdued style. Grade 3.

Vivace M. M.  $\text{♩} = 50$

FR. CHOPIN, Op. 7, No. 1

The musical score for Chopin's Mazurka, Op. 7, No. 1, is presented in six systems. Each system consists of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Vivace M. M.  $\text{♩} = 50$ '. The score includes various dynamics: *f* (forte), *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *poco rall* (poco rallentando), *a tempo*, and *p non legato*. The piece features several trills, slurs, and fingerings. The first system begins with a forte (f) dynamic and a crescendo (cresc.) marking. The second system includes a fortissimo (ff) dynamic and a scherzo (p scherz.) marking. The third system features a piano (p) dynamic and a fortissimo (ff) dynamic. The fourth system includes a piano (p) dynamic and a p legato marking. The fifth system includes a piano (p) dynamic and a p non legato marking. The sixth system includes a piano (p) dynamic and a p non legato marking. The piece concludes with a repeat sign and a final measure marked with a piano (p) dynamic.



3 4 143 3 w 4 2 4 3 143 3 tr

*pp sotto voce* *rubato*

2 4 3 *a tempo* *poco rall* *f* *cresc* *fz* *p*

1 2 *f* *sf*

## CROWN HIM WITH MANY CROWNS

(DIADEMATA)

Grade 4

GEORGE J. ELVEY  
Arr. by Clarence Kohlmann

Marziale con brio

*f* *mf* *con Pedale*



Allargando

*poco a poco cresc.*

*f*

*mf*

Con brio

*f*

Allargando

*ff*



# CLOUD CASTLES

H. P. HOPKINS

Slow

VIOLIN

*Pespressivo*

PIANO

*pp*

*rallent.*

*Fine*

*Più animato*

*f*

*rallent.*

*Fine*

*rallent.*

*D.C.*

*rallent.*

*D.C.*



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Ch. Clarinet  
Ped. 16' & 8'

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CARL WILHELM KERN. Op. 688

Allegretto

MANUALS

PEDAL

Gt.

Ped. 52

1st time

Last time

Meno mosso

rit.

Fine

p Sw. (A)

D.C.\*

pp Reduce Sw.

Add to Sw.  
cresc.

(Add Sw.  
8' & 4'  
Reeds)

\* From here go back to the beginning and play to *Fine*; then play TR10.

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Andante

Ch. [B]

Trio

Sw. soft 8; off Gt. to Ped.

Ped. 42

(A) Sw. 8; 4; with Reeds

dim.

f Gt. [A]

p Sw. (A)

f Gt. [A]

p Sw. (A)

mf

[B] Ch. 8; 4; Fl.

D. C. ad lib

Sw. Soft 8

Ped. 42



Adapted from  
Psalm 119: 165-6, 175-6

# GREAT PEACE HAVE THEY

ALLANSON G.Y. BROWN

Andantè

*p*

*p* VOICE

Great peace have they which love Thy law, and noth-ing shall of-fend them; Great peace have they,

*cresc.* (To Coda)  $\oplus$  *mf*

have they which love, which love — Thy law. I have looked for Thy

*cresc.* *p* *mp*

sav-ing health, O Lord, Thy sav-ing health, O Lord. I have looked for Thy sav-ing health, O Lord, and done af-ter

*p*

*f* quicker

Thy com-mand - ments, done af-ter Thy com-mand - ments, Let my soul live, let my soul live,

*f* quicker *f*



live, and it shall praise Thee. *f* Let my soul live, and it shall praise

Thee, and it shall praise Thee. Let my soul live, live, live, and it shall praise, shall praise Thee. *allargando*

*p quasi recit.* I have gone a-stray like a sheep that is lost; O seek Thy serv-ant, for I do not— for

*rit* get Thy com-mand ments. *a tempo*

law; — Great peace have they, peace, peace, have they. *rit.*

Coda



# STARLIGHT

SECONDO

FRANCES TERRY

Allegretto espressivo

The musical score for "Starlight" by Frances Terry, Second Movement, is written for piano and bass. It is in G major (one sharp) and 2/4 time. The tempo and mood are marked "Allegretto espressivo". The score consists of five systems of two staves each. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *espress.* (espressivo), *rit.* (ritardando), *a tempo*, and *pp* (pianissimo). The piece features a variety of musical textures, including single-note lines, chords, and arpeggiated figures. The final measure ends with a double bar line and a final chord.



# STARLIGHT

FRANCES TERRY

Allegretto espressivo

PRIMO

*mp dolce*

*cresc.*

*mp*

*a tempo*

*mp cresc.*

*f espress.*

*rit.*

*p*

*espress.*

*cresc.*

*dim.*

*mp*

*rit.*

*pp*





# EASTER FLOWERS

Grade 1½.

Mary A. Nicholson

FREDERICK A. G. OUSELEY

Arr. by Ada Richter

East - er flowrs are bloom - ing bright; East - er skies pour

ra - diant light: Christ our Lord is ris'n in might; Glo - ry in the high - est.

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# COTTON TAIL

Grade 2.

Moderato M. M. ♩ = 126

RENÉE MILES

*f*

*p* *f* *slower* *Fine*

*a tempo* *f* *l. h.* *mp* *l. h.* *D.S.*

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Grade 2.

# FAIRY SWING SONG

ELLA KETTERER

Moderato (♩ = 160)

The musical score for "Fairy Swing Song" is written for piano and voice. It is in 3/4 time, key of B-flat major, and marked Moderato (♩ = 160). The score consists of 22 measures, divided into two systems of 11 measures each. The piano part features a variety of chords and single notes, with fingerings and dynamics indicated. The vocal part includes lyrics and a melodic line. The score includes a Coda section and a "D.C. al" instruction.

Measure 1: *p* 3 3 1 5 2 1 5 4 1

Measure 2: *mp* 2 3 1 2 4 5 1

Measure 3: *mp* 2 4 3 2 3 1 2 4

Measure 4: *p* 5 1

Measure 5: *p* 5 1 2 3 4 5 1

Measure 6: *p* 5 1 2 3 4 5 1

Measure 7: *p* 5 1 2 3 4 5 1

Measure 8: *p* 5 1 2 3 4 5 1

Measure 9: *p* 5 1 2 3 4 5 1

Measure 10: *p* 5 1 2 3 4 5 1

Measure 11: *p* 5 1 2 3 4 5 1

Measure 12: *p* 5 1 2 3 4 5 1

Measure 13: *p* 5 1 2 3 4 5 1

Measure 14: *p* 5 1 2 3 4 5 1

Measure 15: *p* 5 1 2 3 4 5 1

Measure 16: *p* 5 1 2 3 4 5 1

Measure 17: *p* 5 1 2 3 4 5 1

Measure 18: *p* 5 1 2 3 4 5 1

Measure 19: *p* 5 1 2 3 4 5 1

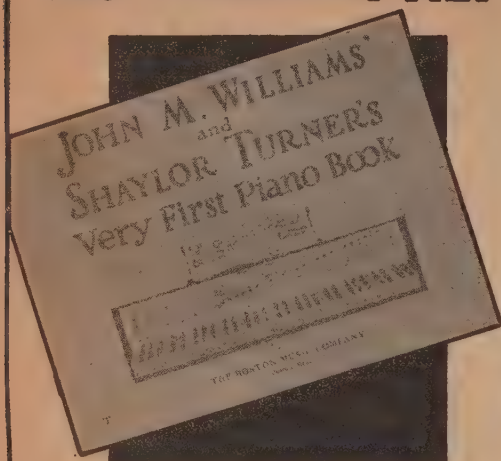
Measure 20: *p* 5 1 2 3 4 5 1

Measure 21: *p* 5 1 2 3 4 5 1

Measure 22: *p* 5 1 2 3 4 5 1



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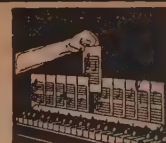
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## The Pianist's Page

(Continued from Page 188)

subsidiary themes, recapitulations or anything else!

After the towering first movement the passion lifts to the magical gossamer convolutions of the *scherzo*. . . . And the slow movement is one of Chopin's most consummate creations. It is a nocturne to excell all nocturnes, a melody of sublime faith and eternal calm, melting into a middle section whose ethereal "bell" quality is scarcely equalled in all piano music. Here is music truly "out of this world."

When you hear the last movement of the B minor Sonata well played, I think you will feel that it tops all of Chopin's output. Is this the eternal and agonizing upsurge of humanity toward the shining Light of Lights? When you have lived through its timeless propulsion you will wonder how on earth Niecks could have said of this movement: "The first

subject is the most important constituent of the movement. . . . The rest is somewhat insignificant. . . . In short this is the old story of *'plus de volonte que de savoir faire.'*"

(In the vernacular, that means attempting something without being able to produce it.) . . . And dear old Niecks tops even this when he adds, "The last movement lacks weight, and the entire sonata is affiliated but not cognate." (whatever that means!)

I simply can't "figure out" these men . . . was the fault their own, or did it lie with the artists of their day who may have played the sonata in a kind of approved or stereotyped manner? . . . Well, all you need do is to study the Sonata; then you will be able to decide for yourself whether the composition is a towering, living masterpiece, or a crumbling old tombstone.

## Bringing Delight to Music Study

(Continued from Page 184)

the class are averaged at the end and prizes are then distributed. The scale period takes from fifteen to twenty minutes.

2. Now we relax a bit with a story. For these groups of seven to nine year olds there is a wide choice of tales about musicians in their younger days, stories of operas, stories of descriptive music such as, *The Sorcerer's Apprentice*, *Peter and the Wolf*, *Peer Gynt*, *The Nut-Cracker Suite*, and so on. At the end of the story, each student is asked three or more questions taken from a list which has been prepared. This keeps the class attentive, as it must be ready to answer these questions without hesitation; there is something about this cra of quiz programs that stimulates one to really concentrate on knowing the answers. Scores are kept also for this phase, which should not run more than fifteen minutes.

3. Since the two previous meetings included solos by each person, these are omitted at this class, to the delight of some and disappointment of others—"the eager beavers." In place of solos, we do a different type of sight reading. Very simple material is chosen and after half a minute to glance at the piece a student plays it at sight while counting aloud. The rest of the class gather 'round the piano, and if a mistake is made in counting, note reading, or fingering, the player must stop if another student notices the mistake. The teacher takes no part in this, except to observe; and the air is charged with excitement as each player does his best not to stop playing and everyone else is just as determined to stop him for the slightest error. We count the number of measures played and the winner is the one having the largest number to his credit, after several rounds. This is a fine time to point out how carefully and accurately a student can play a piece for the first time if he really tries. Would that students concentrated on practicing as they do at this sight reading period! Twenty-five to thirty minutes are used for this vital object lesson.

4. The next fifteen minutes are devoted to another lesson in color. Each person takes a turn playing a simple chord from the softest to the loudest tone

he can produce and a count is made of the number of different tones produced. Some "timid souls" amaze me with their hammered *ff*, when they are really trying to outdo some one else. In later lessons when playing is dull and I mention how many different tones were produced at the class (often twelve to sixteen it has a magical effect).

5. The last fifteen or more minutes are given to "horrible examples" in piano playing. The teacher plays about sixteen bars of a well known piece making mistakes in notes, rhythm, balance, and interpretation. At the end criticism is solicited and discussion of each bad point follows. After this, the piece is played to the best of the teacher's ability, and we hope no criticism is voiced after this. Other common mistakes of hitting one note several times, not playing the hands precisely together, using too much pedal, and so forth, may be used.

Many other plans may be used and with high school and older age groups these fundamental plans are altered to fit the students. One other important element in using class work is that of acquainting music students with other music students. In small towns there is the advantage of everyone knowing everyone else, but in cities, students are likely to know only their friends in their particular community. These meetings promote friendships among people with a great common interest—*Music!* I know of no greater common denominator in all of life.

As mentioned above, the class lessons coupled with individual instruction seem nearly perfect. After two years of experimenting in this type of teaching, each student was asked a set of questions as to what he enjoyed most in the groups and whether he preferred to continue them or return to all private lessons. These questions were answered in private and returned without signatures so that we might have a completely honest opinion. Only two out of a very large number of students preferred private lessons entirely, so it is safe to say that the experiment proved more successful than our wildest dreams could have anticipated. After four more years, results have been most gratifying.



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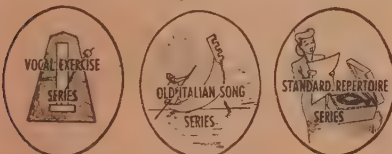
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## The Singer Faces the World

(Continued from Page 185)

judge of your dynamics—to make certain that the necessary gradations of *piano* and *forte* are actually in the voice? This matter of putting one's effects in the voice is enormously important. It is not enough to learn, to understand, to prepare what one is to sing. The actual tones must be there—one must feel them, know how to produce them at will. You cannot learn to swim by *understanding* the motions; you have to feel those motions, test them against your own muscular resistance. It is exactly the same with singing. Therefore, you must practice, in the privacy of your own work-room, exactly what you want to sing on the stage.

"I prepare for this, in my own work, from the first moment I begin to learn a new song. First I read the music and play it over. I do not attempt to learn it from one reading, but I try to get an idea of its meaning, its line. Then I go to work on the words, memorizing them and then writing them down from memory. Writing down the words fixes them in the mind far more clearly than simply looking at them on the printed page—again, you get the feel of them into your muscles! Now I have an idea of the music, and I know the words—and I go to work. I analyze the song phrase for phrase, and sing each phrase over seven times. Then I begin all over again, putting the phrases together.

emergency can throw me out of my course.

"Whether I have public engagements before me or whether I am having a holiday at home, I practice scales and vocalises every day. Such practicing, of course, need not be sung in full voice. But after a half-hour of technical work (and an hour of rest), I go back to my work, reviewing and renewing repertoire. And these songs and arias I sing in full voice, quite as I would on the stage.

"Another point upon which too much stress cannot be laid is the health and care of the body. The voice is part of the body and as such, reflects every least strain. That is why the young singer should be as cautious as possible about rushing around, going to many parties, sitting in smoke-laden rooms, taking alcohol, and so forth. I do not smoke. I do not drink, and I ask those around me not to smoke in my presence.

"I have attempted to touch upon a number of points that are helpful in building a voice and keeping it in good condition. But voice *alone* has never yet made an artist! Above and beyond all purely vocal care, the ambitious singer should build for herself a firm, sure store of general musicianship. Cultivate sight reading; learn languages; make sure of theory and harmony; try to understand enough of orchestration to know what the conductor's problems are; master the subtle differences of musical styles and 'schools.' By these means alone can you penetrate to the core of the music you are bringing to life. Unless you do bring it to life, you will never reach the hearts of your hearers. And in doing it, you must stand entirely alone—no one can help you but *yourself!*"



Maria Jeritza as she looks today

I sing the first seven times and then add the second phrase, repeating the two seven times more; then the third is added and the three together are sung seven times. By the time I have finished the last phrase, I may have sung the song over a hundred times. Only then do I begin to work at interpretation, rebuilding the phrase patterns into one musical and emotional whole. Slow work? Necessarily slow! Rome was not built in a day—and, without any disrespect to the Eternal City, art is greater even than Rome! When I have worked through a song in this way, I know it and no unforeseen

## Is Sacred Music Progressing?

(Continued from Page 189)

field of sacred music. Nor do we find that the American composers whose names are seen on current musical programs have given of their talents towards the enrichment of music for the church as did their musical forbears in centuries gone by. Ernest Bloch may be considered one of the outstanding exceptions, having contributed his oratorio "Avodath Hakodesh," Sacred Service, one of the great choral works of our time.

Thinking of this existing condition, one wonders what the causes were and still are which led to this poverty in great American sacred choral works. Is it because the American composer of today still retains a tinge of snobbishness toward the church musician and church music? Is this a product of nationalism in our music which has led composers to write choral works on national subjects rather than on religious themes? Or is it a reflection of the low state of the religious spirit of our people which finds no echo and no inspiration in the soul of the leading composers of today. True, many of the lesser composers are constantly turning out a good deal of sacred music, but where is the great modern choral work which America can call its own as it does Horatio Parker's "Hora Novissima."

If American music is to come into its own, the gap still open, that of sacred choral works in the larger forms, will have to be filled by its leading composers.

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# VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## What is an Orotund Quality of Tone and What is a Spread Production?

Q.—At one time I studied under a teacher who taught that the principles of the "orotund quality" could be transmitted into singing. He referred to it as beautiful speaking, containing emotion. I did not study with him long enough to allow him to expand on the subject. He continually stressed that what he termed "daily beautiful speaking" was absolutely necessary to the singer, as well as to the speaker. Could you give me a more complete description of this quality and can it be used as a means of creating a better vocal tone?

2—Recently I read a write-up of a famous singer in which the critic described a flaw in her singing technique as a "spread production." What is meant by this?—D. A. B.

A.—The expression of "orotund quality" is only a fancy way of saying "Sing and speak with a full, round tone"—advice which appears in almost every book about the voice and which is as old as the hills. Naturally both the speaking voice and the singing voice should be produced in the same manner. If the speaking voice is nasal, thin, throaty, breathy, or palatal, the singing voice will partake of the same vocal peculiarities. Sing and speak therefore with a tone which is round (or orotund, if you prefer that expression) without being dull, full without sounding muffled, stilted or affected.

2—A spread tone is one which lacks point, concentration, focus. Of course a tone may be so pointed or concentrated that it is tight and therefore thin and somewhat strident or white. The ideal tone must be well focused, but it dare not be tight, colorless, or ugly in quality.

## Should She Continue Taking Singing Lessons After Graduating From School?

Q.—I am a girl of sixteen, living in a small town and I play clarinet in the high school orchestra. I have also studied piano. I started singing lessons two months ago and am progressing nicely but my family and friends say I am silly for taking lessons, because I will never get anywhere after I finish school. Should I go ahead with my voice or give up the idea of becoming a singer?—G. C.

A.—The answer is clear, and it is, "How can we be expected to know without hearing you?" This problem must be left to your parents, your singing teacher, and your common sense. They know both your abilities and your voice, while we do not know either.

## A Boy With a Coloratura Voice

Q. I am a boy with a coloratura soprano voice. I always read THE ETUDE, especially the voice questions, and now I want you to answer one for me. My range is from Middle-C to B-flat above High-C and I never have any trouble in reaching my high notes: I major in operatic music and I know at least twenty-five or thirty arias from different operas. Friends have encouraged me in this line of music. For the past three years I have sung in our adult choir at church. I have studied voice for about a year but had to stop on account of illness. The only change that I can see now is that it has gotten stronger. Here are the questions: 1. Shall I go back to my teacher? 2. Will correct training help me when my voice changes?—R. K.

A. Your first question is not difficult to answer. You have told us absolutely nothing about your teacher, his name, his way of teaching, and your progress under his direction. How can you expect us to give you an opinion as to whether or not you should return to him now that you are well? If he helped you before, however, we can see no reason in the world why he should not help you again. 2. It is good to read that you realize some day your voice is going to change from the voice of a boy into that of a man.

You will be very unhappy during this period of mutation. You will miss the pleasure of singing the beautiful arias with their thrilling high tones. To give pleasure to others is one of the greatest joys in the world and you will miss this too. You will miss the happiness of associating intimately with the boys and men in your choir and of hearing, every Sunday, the beautiful and inspiring music of the church. We know this well, for we were a boy soloist also. But all the good things you learned in that choir and from your teacher you will never forget, and they will make you a better musician and a fine man when your adult voice matures.

## Should His Lips Assume a Smiling Position When He Sings?

Q. Will you kindly give a subscriber to THE ETUDE a little information about singing? I am a baritone, my range is from G above Middle C down two octaves. I have extra good low tones but my top tones are not so free. Is it correct to use a smiling position on the top tones? It gives me more freedom and resonance of production with good support. When I drop my jaw the tone loses freedom and resonance, becoming darker and nasal and seems to place lower down and further back. With the smiling position it seems to place further forward under the tip of the nose. When I use the smiling position all my upper teeth and part of my gums are exposed and this does not look well, but my resonance increases immensely. As I sing down the scale the lips come down over the teeth forming more of a rounded position and the jaw drops down. I have studied intermittently for about ten years. Is the slightly nasal tone objectionable for the top notes of a high baritone?—C. E. G.

A. Each singer is an individual and requires an individual approach on the part of the teacher. This is where some teachers fall down. They have an inelastic method of training all voices alike, which may suit some pupils but is unsuited to others. You seem to have thought a good deal about the use of the voice and speaking generally, also to have been well trained. You have answered your own questions rather clearly, for after all each singer must select that method which gives him the best results, the finest tone, the most resonance, and the clearest, easiest enunciation. However you seem to have exaggerated this smiling position until the teeth and gums are exposed; in other words until you make an "ugly face." You dare not do this thing, because it will repel your audience instead of attracting them. Especially nowadays when "The Movies" are so popular and so inexpensive that every singer must look as well as he sings. Be extra careful that you do not stiffen the lips, tongue, pharyngeal muscles or any parts of the body when you sing or when you speak. All physical effort must be concealed and you must present an appearance of ease and comfort to your listeners. Avoid any exaggeration, either of raising the upper lip too high on the top tones or of dropping the jaw too far upon the low ones, or your scale will not be smooth, but will have more than one quality of tone. If necessary, practice before a large mirror and observe carefully just how you look when you are singing. If you can see any sense of strain anywhere in your whole body, as well as in your face, try to eliminate it. You seem to be pretty well upon the right track, but do not forget that every singer must continually learn to do better, no matter how great an artist he is, or he will go backwards. 2. If you mean that you try to sing your highest tones making use of the bones and cavities of the head and face as resonators, all very well and good. The French call this singing "Dans la Masque" although this term is quite misleading. If the resulting tone sounds nasal and thin, you may be sure that you are not doing it correctly, that you are singing through your nose and not merely using it as a resonator. Don't do it; it sounds ugly.



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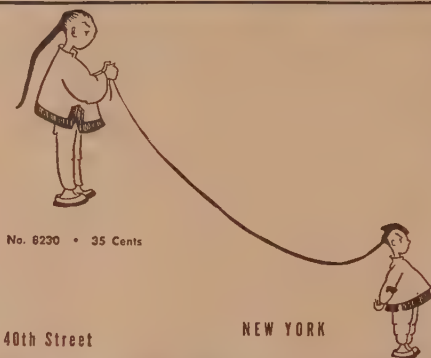
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### Floating Music Box: the Calliope

(Continued from Page 196)

Capt. James Ward was the first to use an early model of the calliope on his side-wheeler "Excelsior," running between St. Louis and St. Paul. In this golden age of steamboating, the rival vessels of the fifties were virtually floating hotels which competed for passengers by offering varied attractions. First they offered speed, then elegance, and finally the "Excelsior" featured music on the calliope. While this novelty persuaded plenty of travelers to board the steamer, it was soon found that they never repeated the experience, for the passengers more than tired of the raucous whistles of the calliope before the end of the trip. Proving too garish for the elegant Mississippi, the steam piano was replaced by the cabin orchestra. The "Amazon," operating on the Illinois River, the "Unicorn," an Ohio River sidewheeler, and the "Dixie," a small craft navigating the Yazoo River, were among the few ships that adopted calliopes before the Civil War and the railroads ruined the steamboat trade. On the Lower Mississippi, the instrument was used most successfully by the showboat "Floating Palace," a water-borne two thousand seat amphitheatre which housed the Spaulding & Rogers North American Circus. In 1858 this boat was equipped with a keyboard calliope and a set of chimes which were used to ballyhoo the regular circus performances given on board. Seized by Confederate forces at New Orleans at the outbreak of the

war, the "Floating Palace" was converted into a military hospital. The calliope did not reappear on the river until 1877, when Captain A. B. French revived the floating theater with his showboat "New Sensation," which used a steam piano to announce its arrival for a one night stand.

#### Floating Palaces

In the Far West where the Civil War did not affect steamboating and where musical tastes were less discerning than those on the Mississippi, the calliope had a chance to mature on the Sacramento River. Here the largest owners had pooled their steamers in the California Steam Navigation Co. to control the bulk of the river traffic between Sacramento and San Francisco, and independent operators were quick to seize upon any means of attracting passengers. In 1860 the "Defiance" was equipped with a small calliope, and its success as a business-getter led to the "Chin-du-Wan" featuring a similar model, while the "Amador" and "S.M. Whipple" installed large keyboard steam pianos. Often used to drown out brass bands playing on a competitor's vessel, the calliope proved quite popular in California until the completion of a railroad led to the demise of Sacramento River steamboating about 1875.

Located on the hurricane deck, just in the rear of the pilot house, the keyboard calliope required a skillful musician as operator. As the musical effects depended on the manner in which the valves were opened and closed to admit steam to the whistles, a soft and very quick touch was required on the keyboard. Calliope-players had their riverside public, and "Professor" Van Wyde of the "Armenia" and Mr. Newman of the "General Sedgwick" were heroes to the small boys of their day. Most famous, perhaps, is Abe Harcourt, who died of a heart attack while at his keyboard on the "Amador" and gave rise to the legend of a ghostly calliope that serenades the Sacramento River Valley.

The success of the Spaulding & Rogers North American Circus with a calliope on the "Floating Palace" led circus men to recognize its utility as a crowd-gatherer and to adopt it for shows performing under canvas. The circus street parade which became popular in the 1870's featured a calliope that soon became identified with Barnum. Mounted in an ornately painted and elaborately carved wagon, the steam-piano became a distinct feature to be found at the end of every circus parade. The calliope was also used to play along with the circus band,

but it was difficult to keep in tune because the steam caused its whistles to expand and distort the tones. A calliope driven by compressed air was developed about 1905 which could be tuned to play with a band, but it lacked the volume and distinctive tones of the steam piano. When the circus street parade was gradually abandoned after the first World War, the calliope rapidly dropped into obscurity. Still used by a few scattered circuses and showboats, it is fast becoming an antique collector's curio.

#### Attempts to Exploit the Calliope

Early in its history, calliope makers realized that the musical possibilities of their machine were limited. Attempts to introduce it in cities as a substitute for carillon chimes proved abortive, as the steam-piano was too reminiscent of the factory whistle. Arthur S. Denny, an American sales agent for the calliope in England, tried to refine the machine musically and produced a version he called the "Aerephon." This was actually used in 1860 to furnish dance music at the Cremone Gardens in London, but the novelty of "dancing to steam music" was short-lived. Because of its demands on a steam boiler, attempts to interest the operators of railroad excursion trains in the calliope were unsuccessful. Similarly, ocean-going steamboats declined the steam-piano, although the Pasha of Egypt, in a burst of Eastern splendor, installed a model on his yacht. Efforts to exploit the calliope's stentorian volume included its installation in 1858 as a warning-signal at a lighthouse in Nova Scotia, with the idea of playing different tunes to inform passing vessels of weather conditions. A more grandiose scheme envisaged the use of the instrument on a battlefield as a means of conveying a general's orders through musical signals on the calliope that could be heard by an entire army. Just what would have happened if this idea had been adopted by opposing armies who decided to signal simultaneously remains a moot question, but ear witnesses of a contest between two rival showboat calliopes have likened the voluminous result to New Year's Eve at Times Square.

Although the negro slaves who first heard the tones of the steam-piano resounding from Southern steamboats mistook the music for the Angel Gabriel's trumpet, caustic critics of the steaming calliope have insisted that it is the only instance in history where music was cross-bred with a fire engine. They claim

(Continued on Page 230)



# ORGAN AND CHOIR QUESTIONS

Answered by **FREDERICK PHILLIPS**

**Q.** Our church owns an old organ, which has been tuned or repaired only twice within thirty years. We wish very much to buy a new organ, but within the near future we plan to build a new church, and have therefore decided to have the present organ repaired. We also wish to have it electrified, but want to know if it is worth it. Here are the repairs needed: (1) lowest F continues to play when the bass trumpet 8' and violina 2' are in use. (2) tremolo does not play. (3) treble trumpet 8' does not play. (4) both pedals and hand pump are broken. (5) when grand organ is used vox humana 8' does not play. Would you suggest having organ electrified, or would you advise having pedals and hand pump repaired? About what would be the cost of electrifying and repairs?—W. C.

**A.** We rather judge the organ referred to is a one manual reed organ, with no pedal keyboard, in which case we doubt the wisdom of electrifying, as it would entail considerable expense, and you would have little to show for it. The faulty conditions you mention may not be very serious, and the silent stops may be caused largely by dirt. Only an organ service man could really advise, after examination, how much work would have to be done, and the probable cost. Your best plan would be to do whatever is necessary to put this organ into workable condition, and then plan to include a new (or rebuilt) pipe organ when the new building becomes a reality.

**Q.** I am the paid director of an excellent choir at the — Methodist Church. We have a splendid organist, four paid soloists and an ensemble of twenty-five good voices. I built this choir from eighteen voices, including soloists, two years ago. Some of the singers in the ensemble are better musicians than the soloist and you know the problems arising from this situation. I make it a point to cite authority for all I do, so as never to insert my personal opinions and feelings into the music. At this time I feel the need of an article setting forth the proper manner of soloists toward each other, soloists toward ensemble, director toward soloists, and so forth.—R. P. J.

**A.** We have tried to find an answer to this specific problem in some of the authoritative works on choir conducting, but most authors treat the subject in a general way only. There is agreement that the director is exactly that, and all voices, including soloists, are subject to his jurisdiction and control. It is also assumed that the director is fully equipped as to ability and musicianship, and is also gifted with tact which will enable him to cooperate with the soloists in making the most of their work, and giving them individual freedom, as long as it does not interfere with artistic work, in which case the director has a duty to tactfully, kindly, and understandingly convince them of a better way. We find nothing bearing on the relations of soloists to choir, and can only suggest that the effort of the director here should be to develop an *esprit de corps*, and pride on the part of all in their joint work, that all will be satisfied that they are doing a good job, and will have little time or opportunity for individual comparison or exploitation. Furthermore, always keep in mind that a church choir's duty is first and foremost to sing sincerely as Christians to the glory of God, and to help the congregation in their worship of that same God.

**Q.** Our church is buying a new organ and we are placing the contract for a small three manual instrument. Please comment on enclosed specifications, offer suggestions or alternative specifications. (2) I would like the addresses of builders of tower chimes. (3) Is there a definite way in which a bell should be tolled?

**P.S.** The church has a seating capacity of about four hundred, with about twelve in the choir, and rather poor acoustics.—A. E. L.

**A.** The specifications submitted impress us very favorably indeed. All departments seem well balanced and the general tonal quality quite good. We do not make this as a definite suggestion, but merely something to think

about: How about substituting an 8' Melodia on the Great instead of the Harmonic flute? It might possibly make a better intermediary between the Diapason and Dulciana. You have not mentioned couplers, though we presume you are planning on the ordinary line-up. (2) The names of chime manufacturers are listed separately. (3) We assume this inquiry refers to the ordinary bell in the tower and operated by the pulling of a rope. We know of no particular method, other than the "knack" acquired by practice, and in tolling, of course, only one strike is made instead of the double stroke, and the intervals should be timed rather precisely—about ten seconds apart, or slower.

**Q.** In closing a pipe organ should all the stops be pushed in, the motor turned off, and the swell pedal opened? Should the crescendo pedal be opened? Please name some organ books on the mechanism of the organ.—S. L.

**A.** Yes, to the first three questions. The stops should be pushed in, the motor turned off (this is especially important), and the swell pedal opened. This opens the swell shutters and allows the outside air into the organ chamber, so that the temperature is uniform. The crescendo pedal should not be opened. The effect of this pedal is the same as drawing stops, and by opening it the effect would be the same as leaving the stops drawn out. One of the best books we know on organ mechanism is "The Contemporary American Organ" by Barnes. It may be obtained from most music dealers, or from the publishers of *The Etude*.

**Q.** I have recently started the study of pipe organ, and have a problem in the matter of practice. I have the opportunity of using a Hammond organ in a funeral home, and I love it, but my time is limited, and it also makes me nervous to practice before people. Could you give me the names and addresses of persons having organs with two manuals and pedals?—Mrs. R. M.

**A.** If you are in the market for the purchase of such an organ, you might communicate with any of the manufacturers whose names we enclose. And who at times have used instruments for sale. We rather think, however, you have in mind simply the use of an organ, in which case we are unable to supply names as such information is not available. Sometimes students solve the practice problem by arranging with a local organist or church authorities to give their services as assistant, or as pianist for the Sunday School, in return for the privilege of practicing on the church organ. Possibly your teacher could help you to make such a contact.

**Q.** The following two specifications (specifications given in detail) have been submitted to us for consideration. Please give me an unbiased opinion as to the worth of these two organs. Is the stop list on either, better than the other? Are they fair value as far as price is concerned?—I. L. J.

**A.** In Specification No. 1 you do not list couplers, but we assume these are included and would be the regulation line-up. The specifications in both cases are quite satisfactory, and consistent with the prices quoted. Since No. 1 is "unified" it naturally will be a little more limited in scope than No. 2 which is "straight," and the Swell in No. 1 is just a little lacking in body or "organ" tone. The Swell line-up would be improved, we believe, by the addition of an oboe or corneopane. Altogether we frankly feel the No. 2 specification would afford you greater satisfaction.

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to teachers, ...  
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## The Violinist's Forum

(Continued from Page 201)

merit of enabling the pupil to learn the  
key-signatures quite painlessly.

The student who is eagerly exploring  
the upper reaches of the fingerboard, and  
the advanced player who seeks additional  
facility can both benefit greatly by prac-  
ticing one-octave scales and arpeggios  
on a single string. Naturally, these would  
not be given to a student until he has  
learned something of the fifth, sixth, and  
seventh positions. These, too, should be  
studied with the same key-progression  
that I recommended for the other scales.

Your second question is very interest-  
ing. Space limitations forbid my answer-  
ing it here, but I look forward to dis-  
cussing it on this page in the June issue.

## Floating Music Box

(Continued from Page 228)

the callopie has more overtones than an  
organ, more shrillness than an oboe, and  
all the blare of a military brass band.  
However, much of this comment is based  
on reaction to the small, twenty-four  
whistle callopie, which had only two  
black keys, C-sharp and G-sharp. On  
the larger thirty-two whistle model, used  
by the "Armenia" and "General Sedg-  
wick," the operator had the complete  
chromatic scale at his disposal, and, like  
an oboe player, made an appeal not so  
much by means of brilliant figures or  
arpeggios, but by a penetrating tone color.  
Critics have overlooked the fact that  
most callopies have been utilized pri-  
marily as a ballyhoo medium for an era  
that preceded the radio and the public  
address system, and preference was given  
to the quantity of music that could be  
produced rather than the quality. Cal-  
lopie lovers maintain that its music is  
best heard at a distance, preferably sev-  
eral miles, and many an old steam-piano  
virtuoso, who stuffed his ears with cot-  
ton to protect his eardrums from the  
cacophony that one hundred and fifty  
pounds of steam produced, would cer-  
tainly agree.

## Newer Orchestras Heard on the Air

(Continued from Page 190)

one's favorite musical broadcasts, Co-  
lumbia's *Invitation to Learning* offers  
an opportunity to schedule some well  
planned reading in future leisure hours.  
The many approaches to the subject—  
"Pursuit of Happiness"—have been in-  
terestingly planned in four major cate-  
gories—philosophical, active, artistic, and  
religious. The programs are scheduled in  
four-week sets, each set including one  
book from each category. As in the pre-  
vious series of broadcasts on "Man and  
His Government," Education Director  
Robert Hudson and Robert Allison, the  
latter director of *Invitation to Learning*,  
will engage the same person as chairman  
for the four broadcasts in each set, and  
another person to serve as a guest for  
all four programs.

The present four-week series, which  
began on March 30 and will continue  
through April 20, deals with the follow-

ing books: "Consolation of Philosophy"  
by Boethius, "Lives" by Plutarch,  
"Cellini's Autobiography," and "Little  
Flowers" by St. Francis. The next four-  
week series, beginning on April 27 and  
ending on May 25, will cover "Paradise  
Lost" by Milton, "Essays" by Bacon,  
"Poetry and Truth" by Goethe, and the  
"Compleat Angler" by Walton. Great lit-  
erature of the past, like great music, is  
not necessarily dated and many people  
who have missed reading such books will  
find them well worth-while looking up.  
The stimulus or incentive to do this may  
well be provided in the broadcasts of  
*Invitation to Learning*, a program which  
in spite of its education title offers a  
unique experience in radio listening. We  
invite our readers to tune-in on a few  
broadcasts if they have not already done  
so.

## Competitions

A **BAND MUSIC** composer's contest for  
the best "Concert or Parade" march is  
announced by the Rock River Valley  
(Illinois) Music Festival. The first prize  
is seventy-five dollars and the second  
prize, twenty-five dollars. The march will  
have the title, *Spirit of the Twin Cities*  
(Sterling and Rocky Falls), and will be  
played on the Festival Program, July 25.  
Closing date of the contest, which is open  
to anyone, is midnight, June 15. Details  
may be secured from Mr. Elmer Ziegler,  
General Chairman, Rock River Valley  
Music Festival, Sterling, Illinois.

THE **PHILADELPHIA** Art Alliance an-  
nounces the twenty-third annual Eury-  
dice Chorus Award for a composition for  
women's voices. The prize is one hundred  
dollars. The closing date is October 1,  
1947; and full details may be secured by  
writing to The Eurydice Chorus Award  
Committee, Miss Katharine Wolff, chair-  
man, % The Philadelphia Art Alliance,  
251 South 18th Street, Philadelphia 3, Pa.

THE **THIRD INTERNATIONAL** Com-  
petition of Musical Performers in Geneva,  
Switzerland, will be held from September  
22 to October 5. Young artists between  
the ages of fifteen and thirty may com-  
pete in these classifications: singing, piano,  
violin, clarinet, and trumpet. All details  
may be secured from the Secretariat of  
the International Competition for Musi-  
cal Performers, Conservatory of Music,  
Geneva, Switzerland.

THE **FIFTH ANNUAL CONTEST** for  
young composers, sponsored by the Stu-  
dent Division of the National Federation  
of Music Clubs has been announced by  
Marion Bauer, chairman. The awards  
are for works in two different classifica-  
tions, choral and small orchestra. The  
two prizes in the choral contest are for  
fifty and twenty-five dollars, while the  
instrumental awards are one hundred  
dollars and fifty dollars. The contest  
closes April 1, 1947, and full details may  
be secured from the chairman, 115 West  
73rd Street, New York 28, N. Y.

A **FIRST PRIZE** of one thousand dol-  
lars, and a second prize of five hundred dol-  
lars, are the awards in a composition  
contest announced by the Jewish Music  
Council Awards Committee, sponsored  
by the National Jewish Welfare Board to  
encourage composers "to write musical  
works of Jewish content and which shall  
reflect the spirit and tradition of the  
Jewish people." The closing date is Sep-  
tember 1, 1947. The contest is open to  
all composers, without restrictions, and  
full details may be secured by writing  
to the Jewish Music Council Awards  
Committee, care of the National Jewish  
Welfare Board, 145 East 32nd Street,  
New York 16, N. Y.



# VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## A "Trade Marked" Instrument

J. F. K., Alabama.—So far as is known, no member of the Klotz family ever spelled the name without a T. However, many inferior copyists spell it in that way. Further evidence that your violin is not a genuine Klotz is to be found in the design you mention and the two little words "Trade Mark." Almost certainly it came from some little German factory, one of a quantity made for export. What it is worth, no one could say without seeing it, but its value probably is not very high.

## Words of Encouragement

R. B., Colombia.—Thank you very much for your interesting letter. You seem to have made excellent progress in the few years you have been studying, especially so considering that you are doing so much academic work as well. And the music you have been studying is splendid; it could not be improved. I think you must have a very good teacher. I hope that you can soon spend more time practicing the violin, for you seem to have a lot of talent. With regard to the music you want to buy, I suggest that you write to the publishers of THE ETUDE; if it is in print, they can get it for you. All good luck to you in your work!

## Small Doses, Please

Miss L. L., South Dakota.—The various exercise books of Ševčík have great value for the serious student, but I do not recommend their being used as substitutes for the studies of Kayser, Mazas, Kreutzer, and others. There is no music in the Ševčík exercises. If you devote the larger part of your practice time to them, you may develop an excellent technique, but it would probably be at the sacrifice of your musical sense. However, taken in small doses, they will be of real benefit to you. The books you mention are all good, though you should add the two books of shifting exercises, Op. 8 and Op. 1, Book III. Study Op. 8 first. I hope you can refer to THE ETUDE for July 1944; in it there was an article on the vibrato that answers your questions on that subject. In the issue for last December, too, there was a mention of the vibrato which you might find helpful. Without knowing you, it is impossible for me to say how much progress you can make in any given time; but if you have an average amount of talent you should advance quite rapidly, for you have a very intelligent approach. And you will certainly get a good deal of fun out of your work. The best of luck to you!

## Cannot Compare

Mrs. R. C., Oregon.—The C. F. Stanley violins are all well-made instruments and are well worth the price asked for them. Many of them have a really fine tone. I can obtain no information about Josef Metzner; the name is known in New York but his work is not. So I cannot tell you how his instruments compare with the Stanley violins. You would be most satisfied if you bought the violin that pleased you best.

## The Label Means Nothing

Mrs. P. D. W., Iowa.—The name Antonius Stradivarius is to be found inside violins worth from five dollars to a hundred thousand dollars. A genuine Stradivarius is worth from about ten thousand dollars up, but there are thousands of almost worthless violins bearing a copy of his label. No one could say what your violin is worth without seeing it.

## A Maker Named Knorr

Miss C. A. K., Kentucky.—In the reference books at my disposal there is no mention of a maker named Paul Knorr; but he was probably a member of a family of that name that worked in Markneukirchen, Germany, during the greater part of last century. If so, your violin is probably worth somewhere between \$100 and \$200. You can understand that it is almost impossible to estimate the value of a violin one has never seen.

## Difficulty with Detaché Bowing

G. A., Illinois.—I do not quite understand what you mean by a "choking" of the bow arm in rapid detaché passages. If you mean that the arm stiffens up, then it is a sign that there is a lack of coordination somewhere between the shoulder and the hand. If this is so, you should spend some time overhauling your entire bowing technique. About the best exercise for acquiring complete coordination is the Whole Bow martelé, which was described in detail in the October 1946 issue of THE ETUDE. You should also practice the detaché quite slowly, using the entire upper half of the bow, and paying careful attention to the flexibility of your wrist and hand at each change of stroke. You do not say so, but I rather imagine that the choking sensation occurs when you are playing a difficult passage with which you are not quite familiar. In the effort to maintain coordination between the right and left hands, there is always the danger that stiffening will occur. The answer to that is—practice such passages slowly until you know them thoroughly.

## More on "Angled" Bowing

Miss I. D., Ohio.—My best thanks for your interesting and cordial letter. I hardly need say that it is a great satisfaction to know that the remarks and suggestions I make are helpful to those who read them. I am particularly glad that the discussion of "figure 8" bowing—"angled" bowing, I call it—in April 1946 was the means of solving a problem for you. Apart from its value in the maintaining of a sustained tone, this bowing device does, as you say, help to induce a feeling of flexibility at the change of stroke. Of course, to perform it well one needs to have a very flexible fourth finger; this, however, is easily attained by consistent practice of the Wrist-and-Finger Motion at the frog. When you are practicing this Motion, bear in mind that it is important to take as much bow as possible without moving the arm. You say you have many more questions you would like to ask. Send them along—one or two at a time—for I shall be happy to get them. Each letter I have had from you has brought up a valuable point.

## Does a Reader Know Him?

Mrs. R. E. G., Mississippi.—I am sorry to say that there is nothing I can tell you about the work of W. J. Crawford of Hinston, Louisiana. The experts I have spoken to about him know his name but have not seen any of his violins. It is impossible, therefore, for me to give you any valuation. Perhaps some of our readers can contribute a little information on the subject.

## Information Wanted

Last November, in a reply to Miss L. A., Minnesota, I had to confess my ignorance of a maker named Sebastian Götz. Since that issue appeared, I have received a card from Mr. W. H. M. of Ashland, Nebraska, saying that he too possesses a violin by Götz but has been unable to find out anything about the man. If any reader of these columns can supply any details regarding this mysterious maker, he can be sure in advance of the appreciation of at least three people!

## Many Labels Are False

J. E. M., Illinois. A genuine Januarius Gagliano is a very fine violin, and if in good condition could be worth as much as \$5,000. But whether yours is genuine, I could not say. This member of the Gagliano family rarely put labels in his violins and hardly ever inserted a date. If you have any reason to think the instrument is valuable, you should take or send it to William Lewis & Son, 207 South Wabash Avenue, Chicago, for an appraisal. I must tell you, though, that there are many violins labeled Januarius Gagliano with which he had nothing to do and which are not worth one-tenth the value of a genuine Gagliano.



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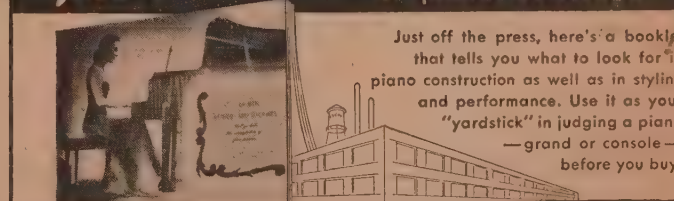
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## Qualifications of the Adjudicator

(Continued from Page 198)

should serve to motivate rather than discourage the participant; for this reason, the judge should understand school

music, as well as the psychology and philosophy of teaching the school musician.

The adjudicator should have a clear-thinking mind. He must be able to analyze, compare, and concentrate on the overall performance, emphasize the essential details and minimize the less important elements. He must be able to express himself in a clear, concise, and understandable manner. While he must be able to grasp what is good;

he must not overlook the factors which hamper the general performance. He must be quick to commend good performance, but forthright in his judgment; he must not be afraid to condemn what is unmusical, but also be generous in his words of praise.

Anyone who has occasion to criticize others must be careful regarding his own comments and his manner of expressing them. The competent adjudicator will constantly strive to criticize in

a helpful manner, for he is always aware of the influence that his words will have upon the young musician. He will not permit his criticism to become sarcastic, domineering or patronizing. He will see to it that his comments will challenge the best efforts of the participant, yet at the same time will not dishearten or discourage the inexperienced musician. The adjudicator is called upon to make quick decisions and to differentiate between essentials and nonessentials, and it is on such occasions that his sense of judgment, standards of performance, musical taste and experience are given their most challenging test.

The common expression, "Experience is the best teacher," is certainly applicable to the field of adjudication. Many competent school musicians whose musical, educational, and personal qualities thoroughly qualify them as first rate adjudicators, find themselves unable to cope with the problems and demands of such assignments. The ability to evaluate performance, write constructive criticism, recognize immediate and future needs of the participating organization requires the utmost of concentration which comes only with experience and study.

The value of criticism offered by a judge can only be commensurate with his knowledge of his subject. As for example; I have read comments written by adjudicators which were as follows: "The band does not play in tune; the balance at section (B) was not good; the tone of the horn was not pleasant in the solo at letter (F); the percussion did not play precisely at the *allegro*; the attack lacked unity." Such comments are totally worthless since they fail to offer one single suggestion for improving the performance of any of the elements mentioned.

Such comments are not uncommon and are representative of the type of criticism offered by the inexperienced judge.

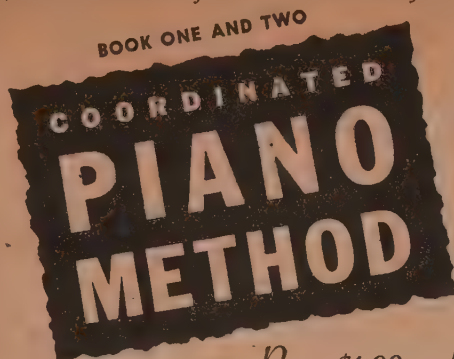
Another point of deficiency to be found among inexperienced judges is their lack of familiarity with adjudicating techniques as published by the Music Educators National Conference. Competing individuals and groups have every right to insist that any judge be thoroughly familiar with these rules, regulations, standards and other points relating to final ratings which the judge is to render. The competent judge is familiar with the score sheet from which his decisions are based. He should know the scores of the compositions to be performed so well that only occasional reference to them is necessary.

The adjudicator should be certain that his standards of performance are in accord with those of his associates as well as the locality in which he is judging. It should be mentioned that these standards vary in different sections and what is adjudged as a first division standard in one region is often a second or third in another. The lack of agreement or knowledge of such standards often results in disagreement in the final ratings of many adjudicators.

The experienced adjudicator also recognizes the values of various means of recording his judgment and comments.

Such devices as making "codes" serve to facilitate the speed with which comments can be copied. The use of grade sheets using percentages as the basis for the divisional rating is also widely





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used by leading adjudicators. Stenographers, if used at all, should be music majors who are familiar with musical terms and instrumentation.

The common procedure of encircling the conductor's score, and referring such circles to the score sheet is also an efficient means for following the performance without undue difficulty. All competent adjudicators have given considerable thought and study to means for improving their adjudicating techniques; each has his own individual method for providing adequate and worthy comments.

In conclusion, may I state that the competent adjudicator is a gentleman of high ethical standards, one who takes his assignment seriously and fully recognizes the importance of his position. He is extremely interested in school music and in the ideals for which it stands. To him the competition-festival is a means for improving the status of school music throughout the nation, and while his ratings are highly important, they can never take the place of the comments and criticism which the festival has made possible for the participant to receive

will you know—how will the conductor know, how will anyone know—what is good tone unless you have an understanding of the work, in terms of the age and the thoughts that produced it? It is far from my purpose to seem to disparage instrumental mechanics! Only too obviously, the musician must be fluent on his instrument. But mere playing, no matter how fluent, is but the means which allows an expression of music to come to life. The expression itself must come first. And it can come only through a wide understanding of music. Hence, my best advice to music students is, first, to make intelligent, well-rounded individuals of themselves, and then, to apply their widest and most intelligent thought to the expression of musical ideas."

### Things

### You'll Soon Forget

by H. A. Casey

A GOOD song is the happy marriage of poetry with music. Students who make it sound like a song—without words evidently do not believe matrimony is here to stay.

You can vocalize only on the vowels. ("M" and "N" are never vowels except in "Home-mmmmm on-nnn the range"—and that means never.)

In singing, the "rests" are as important as the notes. (Silence comes like a poultice to heal the blows of sound.)

In learning a song, memorize the words . . . understand them . . . recite them . . . dramatize them. Sometime later, you can try to sing them—but there's no hurry.

Correct your mistakes in pronunciation. You can't win fans and musically influence people if you sing with a twang, dialect, accent, brogue or colloquial eccentricity.

Exaggerate the consonants—they get lost so easily. ('Ee 'or 'oo is not as delightful as Tea For Two.)

Of course you have oodles of temperament and "expression"—but why distort the rhythm and thus murder the song?

Crescendo does not mean "loud"; dim-

inuendo does not mean "soft." They mean gradually increasing or decreasing the power of the tone.

If you can't sing a high note without sliding up to it, substitute a lower note you can hit on the nose.

Few singers really hear themselves sing—luckily for them! After a student has made a recording, go away before the play-back. Leave her alone with her sorrow.

Applause can be your undoing. People clap their hands at a concert chiefly out of politeness. So don't—don't—don't sing an "encore" unless they raise the roof.

Learn how to walk. On the recital stage a waddle is not an asset and you're not hiking with the scouts either.

Leave the little word-book home. If you can't remember the words of your songs, you really haven't learned the songs.

Respect your accompanist. Admit him to full partnership. On occasion, he may save your life—and he risks being shot as your accomplice.

If your voice is soprano, mezzo, contralto, tenor, baritone or bass, then there is just one thing to do: postpone your recital until you are better prepared. The audience can wait.

### Answers to Musikwiz

TRUE—FALSE

1. True
2. False—she was Queen of Babylon
3. True
4. False—Aria from "Faust"
5. True
6. False—character in "Pinafore"
7. False—Lieut. Pinkerton
8. True
9. False—Mephisto
10. True
11. True
12. True
13. True
14. False—Lehar
15. True
16. False—"Fidelio" is his only opera.
17. False—imaginative plot
18. False. Faust chorus
19. True
20. True

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## The Essence of Music Study

(Continued from Page 204)

which I am pleased to be associated, is generally listed as the first and only orchestra supported by a municipality. Yet the fact is that the New York City government gives us not one cent of support! It allows us to hire the building (for payment of rent!) at a lower figure than the normal commercial one. But all this is a far cry from the essence of music study—or is it?

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# The World of Music

## "Music News from Everywhere"

MUSIC WEEK will be celebrated this year during the week, May 4-11. The twenty-fourth annual observance, this year's Music Week theme will be "Music Is Especially Needed—Now." A "Letter of Suggestions" for observance of the week has been prepared for distribution without charge. Copies may be secured by writing to National and Inter-American Music Week Committee, 315 Fourth Avenue, New York 10, N. Y.

A NEW YORK debut, with a drama-packed background, took place early in February, when Miklos Gafni, Hungarian tenor, gave a recital in Town Hall. Discovered while in a Nazi slave labor camp to be the possessor of an unusual singing voice, he was given instruction by three fellow prisoners, who later suffered death in the gas chambers. Following liberation by the Russians, he went to Budapest, where he made a sensational appearance in the Hungarian State Opera. Following several months' study in Milan and in Rome, he made his way to the United States. Critics refer to his voice as "phenomenal."

THE PHILHARMONIC REPERTOIRE ORCHESTRA, a new group similar to the National Orchestral Association in New York City, has been formed in Los Angeles. Like the New York organization, the new group will give young instrumentalists

practical experience by establishing a training orchestra in which they may play. Auditions have been supervised by Alfred Wallenstein, director of the Los Angeles Philharmonic Orchestra. The director of the new organization will be John Barnett, associate conductor of the Los Angeles Philharmonic.

SAN ANTONIO, Texas, had its third annual grand opera festival in February, when a series of four performances was given in the Municipal Auditorium. The operas given were "Aida" (two performances), "Faust," and "Madam Butterfly." Four singers from the Metropolitan Opera, Stella Roman, Licia Albanese, Charles Kullman, and Frederick Jagel were imported, the remaining talent being local. Max Reiter, conductor of the San Antonio Symphony, directed the performances, and the choral singers were provided by Trinity College Music Department.

THE BOSTON SYMPHONY ORCHESTRA will present a series of twelve concerts at the Berkshire Festival, Tanglewood, Lenox, Massachusetts, during July and August. Most of the concerts will be conducted by Serge Koussevitzky, with Leonard Bernstein, and Robert Shaw, of the faculty of the Berkshire Music Center, being invited by Dr. Koussevitzky to be guest conductors.



### A WELL EARNED DECORATION

John Gregg Paine, General Manager of the American Society of Composers, Authors and Publishers, received from Ambassador Henri Bonnet, for the Government of France, the Medal of the Order of the Cross of Chevalier of the Legion of Honor, for his services for French musical art in America.

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**THE BALTIMORE SYMPHONY ORCHESTRA**, conducted by Reginald Stewart, its regular conductor, who also is director of Peabody Conservatory of Music gave its first concert in New York City on February 5. The orchestra was assisted by Georges Enesco, distinguished Rumanian violinist.

**THE MEMBERS** of the Trapp Family, world famous as the Trapp Family Singers, have been formed into a corporation to further the cause of relief in their native country. Known as the Trapp Family Austrian Relief, Inc., with its principal office in the Trapp farmhouse at Stowe, Vermont, the business of providing "general help and relief to poor, displaced and unfortunate people of all nationalities and creeds," in the Trapp's native Austria will be carried on by members of the famous singing family.

**ERNST BACON**, of the faculty of Syracuse University, has been awarded a \$1,000 commission by the Alice M. Ditson Fund of Columbia University to compose an opera for the festival of American music to be held at Columbia University in the spring of 1949. Mr. Bacon also has been awarded the David Bispham Memorial Medal by the American Opera Society of Chicago for his "A Tree on the Plains," the opera composed in 1941 on commission from the League of Composers.

**WALTER HENDL**, assistant conductor of the New York Philharmonic-Symphony Orchestra, directed the orchestra on February 27 and 28 in two of its regular subscription concerts, when he gave the world premiere of the Third Symphony of Peter Mennin, young American composer. Mr. Hendl also appeared as piano soloist in Bach's Brandenburg Concerto.

**JASCHA HEIFETZ** gave the world premiere of Erich Korngold's Violin Concerto in D, with the St. Louis Symphony Orchestra on February 15.

**THE UNITED STATES MARINE BAND** will next year celebrate the one hundred and fiftieth anniversary of its founding, which took place in 1798 in Philadelphia. In connection with the event, an exhibit is being planned in Washington, D. C. of souvenirs connected with the band and its illustrious leaders, among whom was the renowned John Philip Sousa. Anyone having pictures, newspaper articles, or any other souvenirs of the band or of Mr. Sousa is invited to send them to Captain William H. Santelmann, Leader, U. S. Marine Band, Washington, D. C.

**VIRGINIA MacWATERS**, soprano from Philadelphia, a member of the Metropolitan Opera Company, and Jess Walters of New York, were given an enthusiastic reception when they made their debuts in Massenet's "Manon" at the Royal Opera House, Covent Garden, London, on January 30.

**THE FIFTY-FOURTH ANNUAL MAY FESTIVAL** of the University of Michigan will be held at Ann Arbor, May 8 to 11. Seven major artists from the Metropolitan Opera Association; The Philadelphia Orchestra under Eugene Ormandy and Alexander Hilsberg; the University Choral Union; and the Youth Chorus will participate. Among the singers will be Helen Traubel, Regina Resnik, Anna Kaskas, Ferruccio Tagliavini, Frederick Jagel, Nicola Moscona, and Ezio Pinza.

**NASHVILLE, TENNESSEE**, is now on the growing list of American cities supporting a symphony orchestra, with the recent formation of the Nashville Symphony Orchestra. Former Warrant Officer William Strickland of New York City has been elected conductor, and with the formation of the Nashville Civic Music Association, it is planned to place the project on a solid musical and financial foundation.

**ROBERT CASADESUS**, eminent French pianist, who is head of the School of Music for Americans in the Palace of Fontainebleau, France, has announced that applications are now being received for enrollment in the summer session which begins on July 1.

**THE BAY PSALM BOOK**, one of eleven copies of the work known to be extant, was recently purchased at auction by Dr. A. S. W. Rosenbach for \$151,000.

**ARTUR RODZINSKI**, who has been musical director of the New York Philharmonic-Symphony Orchestra since 1943, has resigned, and according to latest reports has accepted the position of musical director of the Chicago Symphony Orchestra.

**JOHN ALDEN CARPENTER**, American composer, has been awarded the annual gold medal of the National Institute of Arts and Letters for distinguished services. The 1947 Award, reserved for the field of music, is in recognition of Mr. Carpenter's outstanding work in his chosen profession. This is the third medal awarded for music in the entire history of the institute. Mr. Carpenter's works include symphonies, symphonic suites, ballets, chamber music, songs, and choruses.

**BRUNO WALTER**, distinguished conductor of international fame, has been named musical advisor of the New York Philharmonic-Symphony Orchestra for the season, 1947-48. As musical advisor, Mr. Walter will have supervision of the personnel of the orchestra, the selection of guest conductors and soloists, and the planning of programs. Guest conductors will be Dimitri Mitropoulos, Charles Muench, Leopold Stokowski, and George Szell.

**GEORGE ANTHEIL'S** new violin concerto was given its first performance on February 9, when it was played by the Dallas Symphony Orchestra, Antal Dorati conducting, with Werner Gebauer, concertmaster of the orchestra, as soloist. The concerto was written for Mr. Gebauer.

**THE METROPOLITAN OPERA COMPANY'S** spring tour this year is the longest in the history of the company. It covers 7,440 miles and includes fifty-seven performances in fourteen major cities of the East, Midwest, and Southwest. The tour began on March 17 in Baltimore and will end in Rochester on May 19. For the first time, the city of San Antonio, Texas, is included in the itinerary.

**ULYSSES KAY**, Negro student at Columbia University, and Earl George, a student at the Eastman School of Music, Rochester, New York, were the joint winners of the \$1,000 prize in the third annual George Gershwin Memorial Contest, conducted by the Victory Lodge of B'nai (Continued on Page 240)

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# Junior Etude

Edited by

ELIZABETH A. GEST

## Getting Over The Hump

by Lillie M. Jordan

ONE DAY a general and his officers were considering the terrain over which their army must cross to reach the scene of their next operation. Together they had gone over the ground very carefully and had mapped it out in sections. Said the general, rubbing his forehead, "It would all be easy going except for that stretch of mountainous country in the middle. We'll need special equipment to get our supply trains over that hump, and we will have to go slow. But we can manage it because we know now just what the difficulty is and where we will meet it."

Now, in music, you yourself are the general and your fingers are the officers, and in starting a new piece you will notice that your problem is, in certain ways, similar to the problem the general was facing. For instance, you will usually find a lot of phrases where there will be "easy going." But then you will soon realize there are some sections you do not find so simple, like that stretch of mountainous country in the middle, where, perhaps you stumble, play wrong notes or limp through with twisted rhythm. You find you will need special equipment to get over this hump. Perhaps some places are even getting stumblier and rougher because you put on speed before you are ready to do so, whereas the general said it would be necessary to go slow over the rough terrain.

Are you sure you locate all the bumps, at least the large ones, before you work on the composition as a whole?

Are you sure you know just what the difficulty is and just where you meet it?

Are you sure you know just what special technical equipment is needed in those places?

Correct fingering is needed, if it is a matter of stumbles; bright eyes are needed if it is a matter of accidentals. Those accidentals are there because the piece goes "visiting" for

a while in a neighboring key, but it does not stay there long enough for the new key to hang up its signature at the entrance. Find out what the new key is and just exactly where the piece steps into it and out of it.

Good counting, or tapping the beat is needed, if the trouble is a matter of rhythm; extra concentration is needed, if it is a matter of understanding and memorizing.

Do not always start your practice at the beginning of the piece, but start at the beginning of the biggest hump. Then you can do the easy parts and go right through the piece as though it were all easy, because you will have prepared the road over the rough terrain, and the listeners will not even know there was a hump or a rough road to travel. Then, your performance will be a joy to listen to and it will do honor to the composer who wrote the piece, and who, could he hear it, would say, "bravo."

### Rests

by Frances W. Blose

The silences come trooping through the measures,  
Small spaces 'twixt the running rush of sound;  
They make the melodies stand out more clearly,  
They make their lovely quietnesses found.



Stephen Foster's Birthplace, "The White Cottage" near Pittsburgh, Pennsylvania

## A Name for a Song

(Playlet for two boys)

by Leonora Sill Ashton

(Taken from a true story of Stephen Foster's Life)

CHARACTERS: Stephen Foster and his brother, Morrison.

SCENE: Living room with piano, desk and chairs. Morrison seated at desk.

STEPHEN (entering, holding sheet of music paper): Morrison, I want a name of a Southern river that has two syllables. Can you think of one for me?

MORRISON (looking up from desk): A Southern river with two syllables? No, I can't think of any. What do you want that for?

STEPHEN (showing the sheet of music paper in his hand): I want to use it in the new song I have written. Must have two syllables.

MORRISON: Oh, I see. Well, let me think. What about Yazoo? Would that do?

STEPHEN: No, that won't do. It's been used before.

MORRISON: What about Pedee? That has two syllables.

STEPHEN (humming, moving his head to the rhythm of *Old Folks at Home*): No. Won't do. The syllables are all right but the name is not what I want. Is that the best you can do?

MORRISON (turning to his writing again): That's all I can think of now. What do I know about rivers?

STEPHEN (moving slowly toward door): Then I suppose it will have to do, but it's not what I want.

MORRISON: What's the name of this song of yours?

STEPHEN: "Way Down upon de Old Plantation." (He goes out as Morrison picks up his pen and writes for a few moments alone.)

STEPHEN (re-entering): Oh, I say, Morrison, can't you really think of a better name than that, one that is sort of different?

MORRISON (pulling the atlas toward him): I'll look on the map. Maybe we can find something there. (He runs his finger over a few pages. Stephen stands, looking over his shoulder, then starts toward the door impatiently.)

MORRISON: Say! Wait a minute! Don't

go yet, Steve. What about this?

STEPHEN (eagerly): What is it?

MORRISON: This one, right here (pointing on page). It is the name of a river in Florida; empties into the Gulf of Mexico. Name is Swan-nee.

STEPHEN: That's it. That's it, exactly. (He goes to piano, places the sheet of music paper on piano rack, takes his pencil and writes.) That's just the name I want. I'll strike out Pedee and put Swanee in its place. It's going into the title, too. Here we are—"Way Down upon de Swanee River."

MORRISON (smiling and closing atlas): Play it for me, Stephen.

(STEPHEN plays and sings first verse of song. Morrison joins in as Stephen repeats the chorus.)

(Additional voices may be heard off stage if desired, as curtain falls.)

### Game of Colors

by Betty Griffiths

Fill in the blanks in the following song titles with colors. The player filling in the most titles in a given number of minutes is the winner.

- 1, The Old \_\_\_\_\_ Mare; 2, The Beautiful \_\_\_\_\_ Danube; 3, Oh, dem \_\_\_\_\_ Slippers; 4, A Pair of \_\_\_\_\_ Wings; 5, \_\_\_\_\_ Cliffs of Dover; 6, \_\_\_\_\_ Bells of Scotland; 7, Darling Nellie \_\_\_\_\_; 8, Little \_\_\_\_\_ Home in the West; 9, Old \_\_\_\_\_ Joe; 10, Thine Eyes So \_\_\_\_\_ and Tender; 11, When They Ring the \_\_\_\_\_ Bells; 12, Baa, Baa \_\_\_\_\_ Sheep; 13, The \_\_\_\_\_ Alsatian Mountains; 14, \_\_\_\_\_ Threads Among the \_\_\_\_\_; 15, Little Boy \_\_\_\_\_; 16, \_\_\_\_\_ River Valley; 17, The Little \_\_\_\_\_ Hen; 18, There's a \_\_\_\_\_ Hill Faraway; 19, Wearin' of the \_\_\_\_\_; 20 \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.

### Quiz No. 19

The Piano

1. Name three ancestors of the piano.
2. Are there seventy-two, eighty-eight or one-hundred-four keys on a piano?
3. What is the right pedal called?
4. Which two of the following composers are noted for their concertos for piano and orchestra, Handel, Donizetti, Chopin, Wagner, Grieg?
5. How does the "soft" pedal work on a grand piano?
6. How does it work on an upright piano?
7. Are the hammers which strike the strings made of leather, felt or velvet?
8. What is the full name of the piano and what does it mean?
9. Was the first piano made in Germany, Austria, Italy or England?
10. What is the middle pedal on a grand piano called and for what is it used?

(Answers to questions on next page)



## Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of April. Results of contest will appear in July. No essay contest this month. See below for special announcement.

### Results of Original Composition Contest Prize Winners

Class A, Audrey Cereghino (Age 15), California, for a Russian Dance for Accordion.

Special mention to John D. McLain, Jr. (Age 15), Arkansas.

Class B, James Mason Martens (Age 13), West Virginia, for vocal solo, "Lux Aeterna."

Special mention to Charles Peck, Kenneth Carter, John Yurkowski.

Class C, Albert Turner Holtz (Age 7), New Jersey, for a school song (words and music).

Special mention to Christine Manderfeld, and Anna Yurkowski.

### Honorable Mention for Original Compositions:

Genevieve Sienkiewicz, Mary Frances Tenholder, Betsy Parker, Huda Messmen, Edward Morris, David Sceptre, Carolyn Fehling, Albert Ruth Mariner, Margaret Fuerth, Alison Ann May, Te Tusselman, Bobby Luben, Doris Storham, John Dry, Ennis Applegate, Jean Truitt, Florence Barnes, Natalie Walters, Edwina Lederman, William E. Moultrie.

### Answers to Quiz

1, Clavichord, spinet, harpsichord; 2, eighty-eight; 3, damper pedal because it raises the dampers from the strings and allows them to continue to vibrate until the pedal is released; 4, Chopin and Grieg; 5, Shifts the entire keyboard a tiny bit to the right so the hammers strike only two of the three strings for each tone; 6, shifts the hammers closer to the strings; 7, felt; 8, pianoforte, or formerly forte piano, meaning soft-loud; 9, in Italy in the eighteenth century; 10, sostenuto pedal used to raise the dampers from only the keys struck before it is depressed, other keys not being affected. Usually it is connected to the keys in the lower registers only.

(Send answers to letters in care of the Junior Etude)

DEAR JUNIOR ETUDE:

We have a total of ninety active and associate members in our ETUDE Club. Our ensemble members range from eighth grade through high school. We are sending you a photograph of the ensemble, the rules for membership being (a) eighteen hours a week practicing; (b) nothing less than grade B at all private lessons; (c) not more than one excused absence in each term. Because of these rules our ensemble has progressed rapidly and was asked to broadcast during music week, sponsored by the Ohio Music Teachers' Association. This ensemble also plays twice a year at our Art Museum. Our club has pins and our banner is blue and gold.

From your friend,  
PATSY WERRELL, Ohio

(N.B. Photograph referred to above appeared in November issue)

### Special Poetry Contest

This month there is another special contest for Junior Etuders—original poems. If you do not have one already written, get out your pencils and feel poetic and write something. Many of the poems received last year were really very excellent, and this year we want to have even a bigger and better contest. Follow regular rules at top of this page, and remember the closing date, April 22. Your poem may be of any type and any length, but of course it must relate in some way to music.

### Answers to Game of Colors

1, Gray; 2, blue; 3, golden; 4, silver; 5, white; 6, blue; 7, gray; 8, gray; 9, black; 10, blue; 11, golden; 12, black; 13, blue; 14, silver, gold; 15, blue; 16, red; 17, red; 18, green; 19, green; 20, red, white, blue.



Walter C. Crawford, Jr.  
St. Genevieve, Mo.

DEAR JUNIOR ETUDE:

I have taken piano lessons for eight years and have played in many recitals. I have two goals, one is to play Grieg's Piano Concerto and the other is to play Liszt's Hungarian Rhapsody, No. 2. Do any other Junior Etuders have such goals, or am I merely heading for the stars? I would like to ask one question. When do other freshmen in high school practice? I leave for school at eight o'clock and get home at four in the afternoon. I am in four clubs, take one lesson a week, work in the Public Library three nights after school and on Saturday mornings; am an active member of our Student Conference, and somehow I manage to keep on the honor roll in school. In other words, I'm an extrovert.

From your friend,  
Flora Burger (Age 14),  
Illinois

N.B. Has any one any suggestions for Flora about when to practice?

DEAR JUNIOR ETUDE:

I have been reading your columns for quite a while but have never written to you before. I have taken both violin and piano lessons but my heart's desire is vocal lessons, which I am now taking. I am in our school glee club and in our church choir. I have no difficulty with my piano music and that is sight reading, although I memorize everything very easily.

From your friend,  
Kathryn Martin (Age 14),  
Hawaii

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**GREAT DAYS MUSICALLY!**—Music teachers everywhere are busier than ever, and many communities need more teachers of music. Public schools, conservatories, colleges, and other institutions in many cases are short of music teachers on their staffs. All this indication of more individuals studying music helps to explain why in these days of less available paper than during any year of the war, music publishers are hard-put to meet the greater-than-ever demand for music publications. However, the fact that many who used other sources are turning to the direct mail service of the THEODORE PRESSER Co. indicates that some other sources of supply have not been able to do as well as the THEODORE PRESSER Co. has been able to do.

THEODORE PRESSER Co. direct-mail service is popular because it offers a single source of supply for music of all publishers and also because it is the distributing headquarters for all the publications in the catalogs of the THEODORE PRESSER Co., the OLIVER DITSON Co., and THE JOHN CHURCH Co. There are also examination privileges offered on any publications in these three catalogs, with the exception of biographical and general musical literature publications, and not to be overlooked is the service whereby music workers may describe their needs, making the request that a selection of suggested publications to meet the described needs be sent for examination with return privileges on any not used.

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**THE COVER ON THIS ISSUE**—This picture is entitled "Mozart's First Love" and for many years it has been a favorite in Europe. Mozart is depicted as playing the violin for his first love. This reminds us of the interesting fact that Mozart, a child prodigy, was playing the violin when he was only about six or seven years of age before he had any formal instruction on the instrument.

On August 4, 1782 Mozart married Constanze Weber. She was the daughter of Fridolin Weber, of Mannheim, who was an operatic prompter and coach. Weber was the father of four daughters and two of them, Josefa and Aloysia, achieved fame as opera stars in Munich. Mozart for a while was infatuated with Aloysia before she made a name for herself as an operatic soprano.

Prior to meeting the Weber family, Mozart, when he was at Augsburg, demonstrated a very strong affection for his young cousin, Anna Maria Thekla Mozart. Although his father and his sister, Nannerl, endeavored to turn him away from his various attachments, particularly from his choice of Constanze as his wife-to-be, Wolfgang went through with his plans and made Constanze his wife. She was a good singer and a fine musician, and for nine years endeavored to be his helpmate. Mozart did much good work after his marriage, although there were domestic difficulties and financial shortages. Constanze bore him six children, but four died in infancy.

Just about two months short of his 36th birthday, after months of ill health, Wolfgang Amadeus Mozart passed away on December 5, 1791.

# PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

April, 1947

## ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Adventures of Peter the Piano—An Illustrated Story for Children	
Dorothea J. Byerly	.50
Chapel Echoes—An Album of Sacred and Meditative Music for Pianists Young and Old	.40
The Child Tschaikowsky—Childhood Days of Famous Composers	
Lottie Ellsworth Coit and Ruth Bampton	.20
Ella Ketterer's Book of Piano Pieces—For Piano Solo	.35
Etudes for Every Pianist	.60
Fantasy in F-Sharp Minor—For Two Pianos, Four Hands	.50
King Midas—Cantata for Two-Part-Treble Voices	.35
Mendelssohn's Organ Works	.75
More Themes from the Great Concertos—For Piano	.40
The Music Fun. Book—A Work Book for Young Piano Beginners	
Virginia Montgomery	.25
Music Made Easy—A Work Book	
Mara Villa	.25
Rhythmic Variety in Piano Music—For the Player of Moderate Attainments	.40
Selected Second Grade Studies for Piano	.25
Ten Etudelettes in Thirds and Sixths—For Piano	.25
Twenty-Four Short Studies—For Technique and Sight Reading for Piano	.30
Twenty Teachable Tunes—For Piano	
Opal Louise Hayes	.25
You Can Play the Piano, Part One	.35
You Can Play the Piano, Part Two	.35

**TEN ETUDETTES IN THIRDS AND SIXTHS, for Piano, by Mana-Zucca**—Teachers wanting a high grade of piano study material with good musical content, will undoubtedly want this new work in their libraries. It contains excellent third and fourth grade pieces; all pieces included are written in double notes in a variety of keys and rhythmic patterns. Therefore, each hand acquires an equal amount of serious practice.

While this book is in preparation, one copy to a customer may be ordered at the special Advance of Publication Cash Price, 25 cents postpaid.

**TWENTY TEACHABLE TUNES, for Piano, by Opal Louise Hayes**—This new book by Miss Hayes presents its pieces in major keys only. The range of difficulty will be from first melodies, divided between hands, to pieces in grade one-and-one-half. Published in the popular oblong format, the book is attractively illustrated.

Prior to publication a single copy may be reserved at the special Advance of Publication Cash Price 25 cents, postpaid.

**MUSIC MADE EASY, A Work Book by Mara Villa**—MUSIC MADE EASY follows the material of ALL IN ONE, a piano method for beginners by Robert Nolan Kerr; however, it may be used as supplementary work with any method and will prove particularly helpful to the grade teacher in providing the theory of music so indispensable to the sight singing which forms a part of the classroom routine.

The material includes such fundamentals as music symbols, note values, time signatures, scales, rhythm, accent, ties, slurs, and tetrachords. Some features of the book are presented in several different ways, such as "A Story in Notes," a matching test, and true-false tests—every teacher knows the need of constant drill and review—nor can the importance of fundamental principles be overestimated. Through actual writing of notes and musical symbols the pupils' progress is materially enhanced. Then, too, the book appeals to children's innate love for scrap books and work books. Clever poetry and attractive illustrations interest the pupils.

A perusal of a first-off-the-press copy at the special Advance of Publication Cash Price of 25 cents, postpaid, will assure the teacher that music dollars will be well spent for MUSIC MADE EASY.

**ELLA KETTERER'S BOOK OF PIANO PIECES**—Miss Ketterer's many piano pieces in grades two-and-one-half to three have been most successful, and for this book the author has selected the best to make a collection that will appeal to students and teachers because of its educational value. A surprising variety will be found in rhythmic patterns and tempi, contrasting styles, and range of subjects.

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**CHAPEL ECHOES—An Album of Sacred Meditative Music for Pianists Young and Old, Compiled and Arranged by Rob Roy Peery**—Among Presser book publications for which there is a consistent demand, no type is more popular than that which contains music for church or Sunday School, or for Sabbath Day playing in the home. Most of these books present music in grades 3 to 5. Hence, they are beyond the capabilities of ambitious students just well along in grade two. Most of the more than thirty easier-to-play arrangements in this book have been made from famous choral works and symphonies, bringing the best appropriate music to performers who otherwise would not be able to enjoy it.

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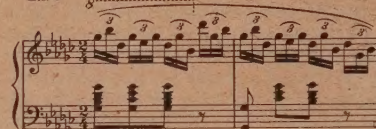
## The Arm and Its Relation to the Keyboard

(Continued from Page 203)

are going to do, and what kind of rotation is to be used.

If the melody on the fifth finger side equals the upper arm rotation, the melody on the thumb side equals the forearm rotation. The *Black Key Etude*, Op. 10, No. 5, Chopin, shows in the first two measures the alternate use of forearm and upper arm rotation.

Ex. 8



The arm works from the big members down to the small fingers. It is wrong to work from the fingers up to the arm.

At no time should any of these technical means be selected for any other reasons than musical reasons, whatever the music demands. Rotary movements show how the arm helps the fingers in different types of rotary passage work.

A performer should be affected by the logic of the composing, and should try to carry out the composers intentions. The composer is conscious of his calculation and may produce what he wants when he wants it, but Bach did not write any phrasing in his compositions. We simply guess at how he wanted them phrased, because no one really knows. Phrasing is not an every day whim; but it is an important basic problem in music, and music should be phrased according to the way it is constructed, starting at one point and logically ending at another point. So when we play Bach's music today we phrase it according to the ideas of the present day editions.

One passage of a composition may need a mass effect, and in another passage, considerable thickness of chords may be needed to achieve the composer's creative feeling. So the pianist always must be on the lookout for the inner-intent of the music.

In the Schumann *Carnival*, on the first page, the composer used six voices, then two voices, and then six voices again. These sudden chord changes appear at the beginning of the composition. In most editions this is marked *fff* for interpretation. The editor's have not recognized the dynamic possibilities of this passage, or the composer's intentions. It is the legitimate interpretation that we must acknowledge. We must save the *fff* for the six voices, as they are the most powerful, and give less weight to the two voices. This procedure is logical, but how does this affect the dynamics of performance?

The pianist has at his or her disposal various units of weight, and he can draw logically from the smallest unit to the largest unit, and according to the demands of the composition. When he has six voices to play he should endeavor to have the power and weight of the entire arm at work. Suppose that he has a single voice of the same theme unaccompanied. He will play it with only a small section of the apparatus, the hands and fingers,

and will limit the amount of weight for the sound. It is silly to try to use a big effect to produce the tone of a flea. Why must one move the body, the head, and the arms, when the smallest amount of movement is necessary.

The case of the Schumann *Carnival*, and the Chopin *Etude in B minor*, Op. 25, No. 10 is parallel. The octaves at the beginning, and end, demand great power. Playing these octaves with wrist staccato makes them abnormal and difficult, and the pianist cannot get the power. If the entire arm is used, you automatically create the power demanded by the music. Pianists seem to think that octaves can be played by wrist staccato alone. This is only one dynamic of weight, and belittles the possibilities in playing octaves. The middle section in this *Etude* indicates great suppleness, and the motion of the fingers and the hands should be the principal means of performance. Most of the stroke is made by the fingers. It should be no specific stroke; but a pliable condition of the fingers insuring an overlapping *legato* of at least the upper voices of the right hand octaves.

## The World of Music

(Continued from Page 235)

Brith, Mr. Kay's *A Short Overture* and Mr. George's *Introduction and Allegro* were played by the New York City Symphony Orchestra, conducted by Leonard Bernstein, at the Third Annual George Gershwin Memorial Contest in Brooklyn on March 31.

## The Choir Invisible

ERNEST S. WILLIAMS, former trumpet player of The Philadelphia Orchestra, who since 1930 had conducted the Ernest Williams Musical Camp, died February 8 at Kingston, New York.

JOHN W. BRATTON, one of the leading American song writers at the turn of the century, died February 7 at Brooklyn, New York. He was eighty years old. Mr. Bratton was one of the few men who turned from a successful composing career to writing lyrics.

ALBERT WALKER, considered the dean of music teachers, composers, and orchestra leaders in and around White Plains, New York, died in that city on February 7, at the age of ninety.

IVY SCOTT, soprano, a veteran of the operatic and musical comedy stage, whose last role was as Mama Grieg in "Song of Norway," died February 3 in New York City, age sixty-one.

FREDERIC B. STIVEN, since 1921 director of the School of Music at the University of Illinois and widely known throughout the school music field, died January 21, at Urbana, Illinois, at the age of sixty-four.

FREDERICK W. VANDERPOOL, composer, singer, and actor who wrote more than three hundred and fifty songs, died February 13 at Newark, New Jersey, at the age of sixty-nine. Many of his songs, including *The Want of You*, *Songs of Dawn and Twilight*, and *I Did Not Know*, were very successful.



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Words by KATE McVEY PARK  
Music by EVALINE HARTLEY

## PEACE

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so far from bat-tle fields, — So near to God!

rit.

Helen TRAUBEL, famous Metropolitan Opera Soprano, includes in her repertoire

## ROMANCE

(Founded on the piano composition "Romance" by A. Rubinstein)

Words by EDOUARD GROBE  
Song adaptation by STUART ROSS

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The pur-ple moun-tains in the dis-tant gold ho-ri-zon,

up a tempo

Eileen FARRELL, favorite radio artist, sings this fine "Ave", which also has English text

## AVE MARIA

Words and Music by Father OWEN MCENANEY

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A - ve Ma - ri

Medium Voice

p a tempo

Robert MERRILL, sensational baritone of the Metropolitan Opera Co., sings.

## ONAWAY

(Indian word meaning "Awake")  
(Song of Hiawatha)

Words and Music by JACQUES WOLFE

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On - a - way a - wake, be - loved! Hear my

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- WILD GEESE (Medium) . . . . . Words by Dr. Frederick Paterson—Paul Koepke .50  
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Nelson EDDY, screen and radio idol of millions, sings this recent song success

## A LOVE SONG

Words and Music by CLARA EDWARDS

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Speak not a - loud but

p a tempo

Conrad THIBAUT, popular concert artist, introduced this song dedicated to him

## I AM A VAGABOND

Don Blanding

.60

ROBERT MACGIMSEY

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West of the sun-set stands my house. There and east of the dawn

a tempo

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